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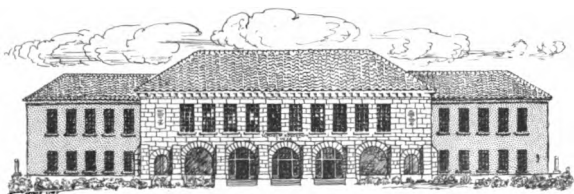


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**ALDINE  
LANGUAGE METHOD  
PART TWO**

**A Manual for Teachers Using  
Second Language Book**

**BY**

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## PREFACE

CHILDREN think; they cannot help thinking. Children try to express their thoughts through language; they cannot help expressing themselves. Children have strong preferences; some things they like and seek, other things they dislike and shun. Children delight in thinking about the things they like, the things that interest them; they delight in the feelings that accompany and stimulate their thought about these things. Children are eager to know more of the things that interest them; they are eager to know what other people think, and how other people feel about these things. They are also eager to make known to others their thoughts and feelings; often to make others think and feel as they think and feel. These characteristics of children are as natural and almost as unavoidable as breathing.

The *Aldine Language Books* take advantage of these strong natural characteristics of children; they provide and suggest rich and diverse thought material in which children delight—true stories of varied experiences, games, fables, myths, fairy tales, rhymes, and poems; they stimulate and guide the

children's thought and feeling about all this material,—teach them, by example and direction, how to think clearly and interestingly; they help the children, show them plainly and in detail how to express their thoughts and feelings, both orally and in writing, how to express them clearly and effectively, and in various ways—in letters, stories, fables, and myths, descriptions, directions, and arguments. To all this material and instruction children respond eagerly, even gratefully, because they are given things to do that they like to do, and because they appreciate the help that is given them in doing these things well.

The results of this eager and grateful response are the sure appreciation and mastery of the conventional forms of language—capitals, punctuation marks, paragraphs, the acquisition of the habit of using these forms intelligently, and, more important still, the growing desire and power to think clearly, and to speak and write effectively and interestingly. Such are, indeed, the universally sought ends of language teaching.

That these ends can really be achieved—and through exercises that make the language period the most natural and interesting instead of the most formal and the driest period in the day—is neither a theory nor a dream; it is a fact that has been accomplished with ever growing success, year after year, with hundreds of children—children of all the

varieties usually found in a city school system. The *Aldine Language Books* have not been made in the study by theorists; they are the outgrowth of more than fifteen years of thoughtfully supervised efforts in scores of classrooms, efforts to teach children to do correctly and well what they can scarcely avoid doing in some way — to think and to feel, and to express their thoughts and feelings through language.

The pupils' book, the *Aldine Second Language Book*, is entirely addressed to the pupil; the language and style of the book is intelligible and interesting to children. In using this book, children learn to study, acquire habits of independent thought and action, which are of more fundamental importance even than a knowledge of language.

This book, the *Teacher's Manual*, is addressed entirely to the teacher. It makes clear not merely the general principles and plans involved in the Aldine method; it gives a wealth of detailed, practical suggestions for making every exercise in the pupils' book fully effective. This *Manual* provides, moreover, an abundance of interesting material and of suggestions for exercises, that may be used to supplement, as desired, the work provided in the pupils' book. While detailed and explicit, this *Manual* is anything but a routine, mechanical guide; it is suggestive, informing, stimulating, thought-inspiring, broadening.

Both books, the *Aldine Second Language Book* for pupils, and this book, the *Teacher's Manual* accompanying the *Aldine Second Language Book*, are mutually indispensable. No teacher should attempt to use the *Aldine Second Language Book* with her pupils who is not provided with the *Teacher's Manual*, and who does not keep the *Manual* in constant use; and no teacher should attempt to teach from the *Manual* alone, or with language books other than the *Aldine* in pupils' hands.

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# ALDINE LANGUAGE METHOD

## PART TWO

### CHAPTER ONE

#### OBSERVING, THINKING, AND EXPRESSING THOUGHT ORALLY

##### \* I (1). *Observing and Thinking*

THE two stories, *The Simple Traveler* and *The Sailor's Story*, which open this first chapter of the pupils' book, are designed to serve two purposes. First, they provide interesting material for free class discussion. Let this discussion be free; encourage every child to take part and to speak as he thinks and feels. This will not only cultivate the pupils' powers of expression; it will give you an opportunity to begin that intimate acquaintance which you must make as soon as possible with each child if you would

\* Each section of each chapter of this Manual marked with a Roman numeral refers to the section identically marked in the corresponding chapter of the pupils' book, the *Aldine Second Language Book*. The number in the parenthesis following the Roman numeral in this Manual indicates the page in the pupils' book on which the corresponding section may be found. The titles given to corresponding sections in the Manual and in the pupils' book are not always the same.

A section should be considered a unit rather than a lesson. No section will require less than a lesson period; some may require several lesson periods, depending upon circumstances.

teach him most successfully. In this very first exercise you may begin to get a sympathetic insight into the mind, the heart, the soul, the individual self, of many of your pupils, as well as learn something of each one's powers of oral expression.

What are the mental furnishings; what is the content, the scope, the character, of the ideas of each child? What has been the character and range of each one's experience? What is each one's attitude and characteristic reaction toward the principal conditions and facts with which he is surrounded — the school and its varied work, his home, his companions, his classmates, nature? Such questions as these search the sources of all the content that language can express. You must learn the answers to these questions as directed to each child, if you would teach each child anything more than mere language forms, if you would teach each child to get, to organize, and to express effectively, as well as in correct language form, his own thought and life.

Secondly, the point of these introductory stories, which should be brought out clearly and emphasized in the free discussion, should be made to contribute to one of the most important lessons that any pupil of any age has to learn — the importance of thorough investigation, careful observation, and expression suited to the facts.

Read and study the stories with the children. Direct them in the preparation of the oral description

of a mountain lake which each one is to prepare for the next exercise. Let your directions be suggestive rather than prescriptive so as to encourage individuality in the descriptions.

## II (4). Teaching to Describe

1. This exercise should begin with the children's effort to describe a mountain lake. To aid in making this exercise a success, you should be prepared, if possible, with several good pictures of mountain lakes. You may not need to use them, should the children respond successfully to the suggestion in their book that they bring such pictures to school; but it will not be safe to rely on the children for this.

Pictures are absolutely necessary to the child who has had no direct experience of a mountain lake; they will prove important aids to every child in refreshing and enriching the ideas of his experience.

In this exercise try to have each pupil describe a mountain lake as he pictures it in his own mind, — whether his picture be the result of his direct experience, of pictures that he has seen, of what he has read or heard, or of a combination of all these, matters little. To give concreteness and vividness to the descriptions, let each child impersonate a boy who sets out like the Simple Traveler.

Continue the children's descriptions of lakes only so long as you can get variety and individuality in



the descriptions. When the variety of content of this subject has been exhausted, or when children begin to repeat from memory descriptions that have preceded, it is time to change the exercise.

2. On a table or desk in front of the class place, without orderly arrangement, several books. If possible, let there be more than one of a given color, shape, and size; more than one treating of the same subject. The exercise consists in the effort, on the one hand, to describe a book so definitely and accurately that one following the description cannot fail to recognize the book, and, on the other hand, in following a description exactly,—as far as it leads and no farther.

The exercise may be made effective and interesting if carried out something like this. Let Tom be called upon to describe a book on the table. Perhaps a conversation like this will follow:

*Tom* : John, bring me the big red book.

*John* : There are two books that are big and red.

*Tom* : Bring me the red book with gold letters on the back.

*John* : (Brings a book.)

If Tom accepts the book that John brings, showing that he is satisfied, some one may object. If the objector is right, the exercise may continue somewhat as follows:

*Harry* : That is not right. There are two more red books with gold letters on the back.

Mary, bring me the big, red language book with gold letters on the back.

*Mary:* (As there is only one book on the table answering to this description, Mary brings it, and every one is satisfied.)

This exercise, which is obviously capable of much variety as it is carried out, must not be treated merely as an amusing pastime. Insist that it be taken seriously and earnestly, and it will prove an interesting and stimulating exercise in close and discriminating observation, in accurate description, and in faithful interpretation of language.

### III (4). Further Exercises in Describing

After the pupils have studied the lesson, discuss and enlarge upon the first part of it with them to make sure that they fully understand it.

As pupils are called upon individually to describe a chosen object, as directed in their book, submit each description as given to this test. Let all the listening children close their eyes. When the description is complete, ask: "Do you *see* what John has described? Do you see the size, the color, the shape, etc., as he described it? Or did he say something that made you *guess* at the object?"

### Supplementary Work

Place in full view of the children several objects that have the same use, or a general resemblance, as a dozen boys' hats. Let children describe par-

ticular hats so definitely and accurately that those following the description can select the hat described. A hat must be so described that the hearers *see*, not so referred to that they *guess*, the hat intended. The exercise may be conducted similarly to that suggested for the description of books (p. 4).

## CHAPTER TWO

### ABOUT SENTENCES, CAPITALS, AND CERTAIN MARKS OF PUNCTUATION

#### I (8). The Sentence

THE sentence idea, or the sentence sense, is not an easy one for most children to get. It is usually acquired, or grown into, gradually, as the result of practice in correct usage and of discriminating analysis. The definition of the sentence alone is of little avail; to most children, it is but so many words,—contentless. It is the meaning, the content, of the definition that must be learned. In learning this the formulated definition may be made to serve as a valuable guide and aid.

1. Study through (1) with the children. Test and reënforce their understanding by analyzing with them several sentences, as the sentence in (1) is treated. Use the blackboard. Such sentences as these are suitable:

The farmer's frightened horse dashed down the street.

The heavy express wagon crashed into an automobile.

Four children riding in the automobile were thrown out.

A brave policeman caught the runaway.

2. Study through with the children the analysis of the groups of words and sentences under (2), fol-

lowing the model given in their book. Let the children make these analyses as far as possible themselves.

Help the children to appreciate the full force of the words used. This may be done by contrasting words actually used with similar ones that might have been used, thus bringing out clearly the difference in the thoughts expressed by different words. For example, take the sentence,

*The American flag waves over the school.*

What is the thought about? It is about

*The flag.*

It is not about

The house

The boy

The ship

The horse

The wind

The squirrel

The tree

The river

The snow

or any one of a million other things that it might be about.

What flag is the thought about? It is about

*The American flag.*

It is not about the English, the German, the Italian, the Mexican, or any one of scores of other flags that it might be about.

What is the thought about the American flag?

*The American flag waves over the school.*

The thought about the American flag is not that it

is beautiful,  
is beloved by all true Americans,  
is composed of stars and stripes,  
was borne by the soldier,  
was torn,  
was flung to the breeze,

or any of the thousands of other things that might be thought about it.

3. Study with the children the sentences and groups of words numbered 1 to 18 (pp. 11-12), as directed in their book, having them analyze and contrast the words and groups of words used with others that might have been used, as suggested above (2).

The study of the first group of words

*A game of baseball*

might be something like this:

What is the thought about? It is about

*A game.*

What game is the thought about? It is about

*A game of baseball.*

It is not about a game of football, or of checkers, or of dominoes, or of tag, or of any of hundreds of other games.

What is the thought about a game of baseball? It does not tell.

Is this group of words a sentence? No; because it does not express a complete thought.

Add something to the group so that a complete thought will be expressed. As a result of several

attempts to express a complete thought, we may get something like this, which we may write on the blackboard:

A game of baseball is interesting.

A game of baseball was played yesterday.

A game of baseball was won by our boys.

A game of baseball in the park.

A game of baseball full of errors.

Which of these attempts to express a complete thought are successful? Which unsuccessful? Let the thought be completed in the latter. This might result in sentences as follows:

A game of baseball in the park is forbidden.

A game of baseball full of errors was lost.

Several lesson periods may be profitably devoted to this section on the sentence. It is out of such study, analysis, and practice that the sentence sense is developed. Such study is also the best possible preparation for grammatical analysis.

### Supplementary Work

The preceding work may be supplemented to any desirable extent by exercises that may be entirely oral or partly written.

1. Give, orally, groups of words, some making sentences, others not. After each group, let pupils tell whether it is a sentence or not, giving the reason.

Children may be required to make sentences of the non-sentence groups.

2. The same exercise may be varied by writing the groups of words on the blackboard.

3. Let children give groups of words in turn. Other children are to tell whether the given group is a sentence or not, giving reasons.

They may also be required to complete the non-sentence groups.

4. The last exercise may be varied by sending several children to the boards, letting each one write a group of words. Children then study these groups, telling whether they are sentences or not, with reasons.

## II (12). Making Original Sentences

The following exercise is designed to test the children's understanding of the sentence unit. You speak a suggestive word, as *stories*; each child must at once think a complete thought involving the idea of the word given, and, when called upon, express this thought in a sentence.

Accept perfect sentences, giving the reason for your acceptance; reject groups of words that are not sentences, giving the reason for the rejection. The exercise may proceed something like this:

*Teacher* : Stories.

*First Pupil* : I like to read stories.



*Teacher:* *I like to read stories* is a sentence because it expresses a complete thought.

*Second Pupil:* *Fairy stories.*

*Teacher:* *Fairy stories* is not a sentence, because it does not express a complete thought. Say something about fairy stories, making a complete sentence.

*Second Pupil:* *Fairy stories are interesting.*

After starting the exercise in this way, let the pupils accept or reject the groups of words given, always stating reasons for their acceptance or rejection.

Finally, let the pupils conduct the whole exercise, which may be carried out something like a game, as follows:

A pupil (Mary) gives a word and calls upon another pupil (Helen) for a sentence. If Helen gives a sentence, Mary accepts it, telling why. Then Helen gives a word, calling upon some one (John) to give a sentence.

Should John give only a group of words, Helen rejects it, stating why, and calls upon another pupil (Charles) to make a sentence, using John's group of words.

In these exercises, call for quick responses. Let pupils express the first thought that the given word suggests.

### III (12). Sentences: Declarative, Interrogative, and Exclamatory

In the pupils' book the more familiar terms, *statement* and *question*, are used in place of *declarative sentence* and *interrogative sentence*, respectively.

There is no satisfactory substitute for the term *exclamatory sentence*.

The purposes of this section are, first, to enlarge the pupil's conception of the sentence, by introducing sentences other than simple statements; and second, to teach the correct forms of written sentences. To make the matter as clear and simple as possible, the study of the imperative sentence, which is identical in written form either with the simple statement or the exclamatory sentence, is deferred. There are presented, thus, three distinct forms of sentences, readily distinguishable by the endings, — the period, the question mark, and the exclamation mark.

Study the exercise with the pupils just as outlined in their book. Insist on correct and complete statements regarding the use of capitals and marks of punctuation.

In addition to the study as outlined, question as follows:

How many of the sixteen sentences are questions?

How do you know?

How many are simple statements?

How do you know?

How many are exclamatory sentences?

Give them by number.

What tells you that these are exclamatory sentences?

Is (3) (or any other number) a statement, a question, or an exclamatory sentence?

What tells you?

**IV (15). The Use of Capitals in Titles; Indenting the Paragraph; Studying the Use of Capitals and Marks of Punctuation already Learned**

The pupils' book outlines the most effective way to study this lesson. Study with the children, insisting that they note every detail of capitalization and punctuation, accounting for each. The repeated statement of the way each sentence begins and ends, with the reasons, not only makes pupils observant of the correct printed forms, but helps them to form the habit of observing these correct forms in their own writing.

The attention of the pupils is directly called to only one, and that a superficial, characteristic of the paragraph—its indentation. Yet the question, What does the paragraph tell you? marks the beginning of a study of paragraphs that will eventually lead to the understanding of their deeper significance. Of course no mention of this is to be made to the children. You should, however, help them here and in future similar exercises to answer the questions concerning the content of the paragraph in a good paragraph sentence, without using the term. For examples, a good answer to the question, What does the first paragraph of the story of the lion and the rabbit tell? would be:

Once all the horned animals were sent from the woods because one hooked the lion.

A good answer to the like question regarding the second paragraph might be :

The rabbit ran away in fear because he thought his ears looked like horns.

Should pupils have difficulty in understanding the term *indented*, help them to associate it with other uses of the same word with which they are undoubtedly familiar. All know what it means to *dent in* a tin pan or a hat. The first word of a paragraph is *dented in*.

# V (17). Dictation

The story, *The Lion and the Rabbit*, is to be dictated for the children to write. The purpose of this exercise is to test in an easy way the pupils' power to apply what they have learned about the use of marks of punctuation, capitals, and the indenting of paragraphs. It will be well to prepare them for the highest success of which they are capable by asking quickly such questions as these before beginning the dictation :

What words in titles are begun with capitals?

With what kind of letter does the first word of every sentence begin?

With what does a statement end?

With what does a question end?

With what does an exclamatory sentence end?

Where is the first word of a paragraph written?

Think of these things as you write and make no mistakes.

Carry out the dictation as follows :

*Teacher* : The title is, *The Lion and the Rabbit*.

*Pupils* : *The Lion and the Rabbit*. (They write.)

*Teacher* : The first sentence of the first paragraph is, *One night*, etc. (This calls attention to indentation.)

*Pupils* : (Repeat the sentence aloud, then write it.)

Never break a sentence in dictating. Do not allow pupils to call for the repetition of a sentence. Dictate slowly and distinctly; let pupils repeat the sentence slowly and distinctly in concert, and they will soon acquire the habit of taking even very long sentences in this way.

Dictation exercises carried out in this way do more than test the pupil's knowledge of forms; they help to develop the *sentence sense*, the feeling for a completed thought adequately expressed in a definite group of related words.

## VI (17). Correcting Dictation

The most important part of a dictation exercise is the correction of the pupils' papers. Each pupil, under your guidance, must correct his own mistakes, and give reasons for each correction, as follows :

If a child has begun a sentence with a small letter, the teacher asks, "What kind of letter should you have used ? Why?"

When this answer, which the teacher must exact, has been made by the child, "A capital letter, because the first word of every sentence should begin with a capital letter," the teacher says, "Do it."

If a child has omitted the period at the end of a statement, the

teacher asks, "What should you have placed after this statement? Why?"

She must insist on the answer, "A period, because there should be a period after every statement." The correction by the child then follows.

Other errors are to be treated in a similar way.

Do not let your questions calling attention to the error be merely a signal for the child to correct it. It is quite as important that the child answer your questions as it is that he make the correction. Answer and correction together insure that he does the thing right and that he knows why he does it. Will not the frequent repetition of these answers finally make them perfunctory? Of course; so will the accompanying correct usages finally become perfunctory. But this is only another way of saying that the habits of correct usage are being formed.

## VII (17). Writing Declarative, Interrogative, and Exclamatory Sentences

Before the pupils begin to write, make sure that they understand what is required of them. Have them give orally several questions that they may write in carrying out the assignment under (1). Encourage variety in their questions. For example, questions that the second statement answers suitably might be:

What did you do ?

What did you do all the afternoon?

What did you play?

Test pupils' answers to the five questions under (2) to see that they are complete sentences.

Before children change the five statements under (3) into exclamatory sentences, have them read each sentence, first as a simple statement, then as an exclamatory sentence. Determine which rendering — as simple statements or as exclamatory sentences — gives the better picture of the scene described. Why? What simple change must be made in each statement to turn it into an exclamatory sentence?

#### VIII (19). Writing Titles

Before pupils copy any of the titles given under (1), go over all of them with them orally, making them account for each capital.

Look up with them (2) titles as printed in books, making any explanations that may be necessary. As the pupils write the titles they select, go about among them, calling upon them individually to correct at once any errors they may be making, and demanding in every case the reason for the correction. The reason should be expressed in one of these forms:

— should begin with a capital because —

— should not begin with a capital because it is neither an important word nor the first word of the title.

Have pupils make necessary corrections in the same way, as they write the titles under (3).

## IX (21). Tests and Drills

1. Read a short story or selection to the children. Before reading, instruct them to pay close attention to the sentences, so that, when you have finished reading, they will be able to tell you the number of sentences read.

In the first exercises of this kind, you should read so as to make the sentences stand out very clearly, even to the exaggeration of their distinctness. Gradually your reading should become quite natural, but should be distinct and expressive; children quickly learn to distinguish sentences read naturally.

The stories or selections read should be short, the first one very short; subsequent ones should increase gradually in length. The following is suitable for the first exercise of this kind:

## THE DOG IN THE MANGER

A cross dog once made his bed in a manger full of hay. The tired oxen came home for their evening meal. The dog growled and showed his teeth and drove the oxen away.

Other stories, or selections, read in this way should contain questions and exclamatory sentences, as well as simple statements. Any story, or selection, that contains more than one kind of sentence, should be read as many times as there are kinds of sentences; at each reading the children should be called upon to note one kind of sentence only. In the first reading, for example, have them listen for



simple statements, and tell the number at the end of the reading; in the next reading, let them listen for questions; and so on.

2. To test and practice children in the writing of questions and statements, let each child write a question on paper. At a word from the teacher, all papers are exchanged, according to any convenient plan. Every child who finds the question on his paper correctly written writes an answer to it, making a complete sentence. Any child finding a question incorrectly written stands, without answering it. When called upon, he reads what is written on his paper, and says:

This is not a question, because —— (giving reason);  
or,

This question is not correctly written, because —— (giving reason).

The paper is then returned to the writer for correction.

After answers have been written, the papers are returned to the writers of the questions. The latter examine the answers and report any that are incorrect, giving the reasons. Such papers are returned to the writers of the answers for correction.

The above exercise may be varied advantageously by letting the children, or as many of them as space permits, write at the blackboard. They change places between the writing of questions and answers.

This brings the work of every one into full view of all.

3. To test and practice pupils in the writing of titles, dictate titles to be written on paper, or better, that every one's work may be quickly seen, at the boards. Pupils may also be required to make original titles, writing them correctly. Ask them to make titles about which they would like to read, write, or tell a story.

4. Test the writing of exclamatory sentences, by dictating both exclamatory sentences, simple statements, and questions. Remember that your expression must correspond with the character of the sentence. Such sentences as these would answer the purpose:

The old horse was trotting lazily along the country road.

His driver was almost asleep.

Suddenly the horse snorts wildly and stops!

The driver springs to his head!

How the frightened animal rears and plunges!

What made all this excitement?

You can surely guess.

## CHAPTER THREE

### READING, DRAMATIZING, AND REPRODUCING A STORY ORALLY

#### I (22). Reading and Studying a Story

LET the story, *Harmosan*, first be read by yourself or by pupils who will read it with understanding and feeling, so that all children may catch the spirit of it.

Study the story with the children, following the questions and suggestions in their book. When they are there called upon to "think how" they would express certain passages, have them express these passages aloud. Encourage children to take the attitude, assume the facial expression, and make the gestures that they think appropriate to the part that they are reading. This will help them to enter sympathetically into the feelings and emotions of the actors whose words they are reading, and so enable them to give effective and fitting expression to those words.

Tolerate no perfunctory reading; the purpose of this exercise is to make every pupil feel with every actor in the story, to prepare every pupil to take any part in dramatizing the story.

II (25). *Getting Ready to Dramatize the Story*

Help the children prepare for the dramatization of the story, *Harmosan*. Do not dominate this preparation with your own ideas, but help the children to think it out for themselves. After they have studied the matter through under your guidance, following the questions and suggestions of their book, let them arrange themselves appropriately for the dramatization. The one who is to represent the caliph should be seated; all others, excepting the one taking the part of Harmosan, should be grouped about the caliph, several representing soldiers and the rest representing the people. If the children do not think of it, suggest that some one be designated as a servant to get and pass the cups of water to Harmosan and the caliph.

When all is thus arranged, let the boys taking the parts of the caliph and Harmosan read their parts from their books, fitting their actions and expression to the words and to the demands of the scene.

Let the soldiers and the people be impressed with the real importance of the part that they have to play. They must not be indifferent, or mildly amused on-lookers, awkwardly waiting for the two principal actors to go through their parts. They must take a real, an intensely active part in the play, crowding about and showing their hatred of Harmosan,

threatening violence with looks and gestures, and nearly falling upon the captive in their anger after the latter throws the goblet of water to the ground and declares that his life is his own. Without the active coöperation of the crowd, there can be no real play; at best it will be but an animated dialogue.

This study and rehearsal should prepare the children to carry out the real dramatization — without reference to books — at the next exercise. As a simple dramatization requires but a few minutes, there should be several dramatizations, always with different children in the two principal rôles. In anticipation of the next exercise, select several children — a number equal to the number of times that the dramatization can be given — who are capable of taking one of the principal parts especially well. Let each of these children choose the part he will take; let each one also choose another child — not from the group selected by you — to take the other principal part with him. Suggest that these several groups of two, each consisting of the caliph and Harmosan, study and practice their parts in private, so that they will come at the next exercise prepared to give the play in the best manner. Some generous rivalry between these groups will help to bring out their individuality and will encourage independence.

It is always to be remembered that dramatizing is not an end in itself. A finished, smooth production, which has been achieved by endless repetition

and drill of the selected few, while the remainder of the class have sat passively by, is to be condemned from every point of view.

The dramatizing of stories need not be limited to the formal language period. Nothing will better serve for a few moments of relaxation, when that is needed. By introducing dramatizing in this way, every child may have frequent opportunity to take part, and every story is kept fresh in the children's minds. Care must be taken to improve the performance by repetition, to make it more spontaneous and natural, to give it new touches of interest; if this is not done, it will become mechanical and perfunctory.

### III (26). **Dramatizing the Story**

Remember that the children are to carry out the dramatizations. With the preparation already made, they should be able to do this with little or no help from you. Encourage them to depend upon themselves, to show their own originality and inventiveness in solving any questions or difficulties that may arise. Encourage, guide, and suggest helpful, constructive criticism of pupils' efforts. Encourage each successive group taking the principal rôles to make their rendering better in definite particulars than any preceding.

At the conclusion of this exercise, tell the pupils that they are to reread the story in preparation for

reproducing it at the next exercise. Seek to impress upon them the idea that in reproducing the story one must assume the rôle and feel the part of each actor in turn as he speaks; that no verbal memory of the words of the story will suffice, but that each one is to tell the story vividly in his own words as he conceives it and feels it.

#### IV (26). Reproducing the Story Orally

The oral reproduction of a story may be easy, or it may be difficult; it may have much or little educational value. The mere verbal reproduction of a story, exactly or approximately as it was heard or read, is easy for any one with a good verbal memory; but it is an exercise of little value. The reproduction of a story in the reproducer's own words, or in words that he has made his own, after every thought and act and event of the original has been assimilated, is difficult and valuable. The children should now be well prepared for this difficult and profitable kind of reproduction. The expressive reading, the study, and the dramatizing of the story, if these exercises were effective in themselves, must have contributed strongly to this end. The teacher must see to it that the cumulative effect of all these exercises tells in every child's reproduction.

The reproduction should not be repeated by several children, just for the sake of testing them on it, or of giving them an opportunity; every repeti-

tion should be for a definite purpose which every one understands, such as a more appropriate rendering of the conversation of one of the actors, greater fluency, or the omission of unnecessary words.

To make this exercise as valuable as it should be, the teacher must have prepared herself to reproduce the story as the children are expected to reproduce it; that is, not through verbal memory, but on the basis of assimilation. She will then be more capable of appreciating the children's efforts and of giving them helpful, constructive criticism. At the opportune occasion, she should give her reproduction of the story, entire or in part, not as a form to copy, but as an inspiration.

#### V (26). **Finding Different Kinds of Sentences**

Test the pupils' study as suggested in their book. In the case of each exclamatory sentence given, ask what the strong feeling is that it expresses.

#### VI (27). **Writing Original Sentences**

Go about among pupils as they write. Try to anticipate errors; by a question or a suggestion regarding capitals or punctuation, help the pupil to write correctly the first time. Similarly, by question or hint, help the pupil to see errors that he has already made and to correct them. Always insist that the pupil give the reason for every correction.



## CHAPTER FOUR

### MEMORY GEMS

#### I (28). The Value of Memory Gems

THE value of acquiring choice memory gems can scarcely be overestimated. Think of the wealth of the man who can always find in his heart an apt quotation with which to characterize in choice language the beautiful scene on which he looks, or to express in fitting words the emotion which he feels. The acquisition of this wealth that can never be bought should begin in childhood.

The memorizing of words is but incidental, in itself of little or no value. It is the thought and the feeling which the words suggest that the child must experience, must make his own. Herein lies all the wealth of memory gems. That the words may perform their proper function, they must be suitably rendered. Especially is this true of poetry, which makes its primary appeal through the ear. Hence, a poem should always be read to the children, and they should read it appreciatively aloud, before consciously attempting to memorize it:

Read and discuss *The Legend* with the children. It carries its own lesson.

### 1. Pippa's Song.

The children should get a clear, sympathetic picture from the poem.

It is early, seven o'clock, on a spring morning. The grass on the hillside is covered with dew. Later, when the sun rises higher, the dew will sparkle like diamonds; at present each drop looks like a pearl. The lark, one of the swiftest of all creatures, is flying towards the sky, singing his morning song; but the snail, the slowest of all creatures, is also out to enjoy this beautiful morning. The earth is beautiful for all, and why not? Since God is in heaven, caring for all His children, all must be right in the world.

Have the children associate the name of the author with each quotation. One should always wish to know the name of the giver of a real gem.

### 2. The Autumn Gem.

The pictures in this poem — Mother Nature's book being robbed by the little thieving breezes — is one that quickly appeals to the child's fancy.

### 3. The Smile.

This memory gem has not been properly assimilated if it does not help some pupil to overcome the tendency to pout or sulk.

### 4. The Flag.

Call the children's attention to the flag "rippling" in the breeze. The almost conscious pride of the inanimate bunting will develop pride in the observer.

**Supplementary Work**

Let children reproduce *The Legend* orally.

**II (32). Learning a Memory Gem**

After reading the memory gems aloud, not once but several times, in order to make the proper appeal through the ear, ask each child which he likes best; and, as far as he can, let him tell why he likes it. Then give the children time to study, as suggested in their book.

**III (33). Reciting Memory Gems**

At least a full period, in which each child has the opportunity to recite the gem he has learned, should be given to this exercise.

Every recitation should be the best of which the reciter is capable. Each memory gem, as recited, should reveal not only the thought of the author, but also something of the personality of the child reciting it.

Of course, every good recitation must be confident and fluent. Let any child who hesitates, halts, and stumbles over words, listen while others recite the same gem; or let him read the gem aloud to you, then study it. It may well be that his failure to memorize thoroughly was due to an imperfect understanding. His reading will reveal this failure to an attentive ear.

No one should be excused on the plea that he cannot memorize. Such inability does not exist.

The recital of these memory gems should not be concluded with a single exercise. They should be called for frequently in the odd moments that might otherwise go to waste, or be misused by pupils without occupation.

### **Supplementary Work**

Let pupils copy memory gems before attempting to write them from memory, as they are called upon to do in the next exercise.

#### **IV (33). Writing a Memory Gem**

A small notebook in the hands of each child, in which he may write his memory gems as he learns them, will act as a strong incentive to learn many gems and to write them neatly. Such a book will become increasingly valuable to the possessor.

After pupils have corrected their copy by comparison with the original, as directed in their book, verify their work. Require the correction at once of any errors that still exist.

#### **V (33). Original Descriptions**

The descriptions called for in this and the following section are to be entirely oral. Before pupils begin to prepare their individual original descriptions, work out with the class one good description

that may be suggestive of the type of description desired. In this type description, emphasize clearness and beauty of expression.

Suppose you were to take for the subject of this description, *A Snow Storm*. Try to have each pupil think of some particular snow storm that he remembers. Then, by questioning, bring out from the children the facts regarding the beginning of the storm, the overcast sky, the wind, the chill air, the feathery flakes, at first floating down singly, then gradually filling the air; the appearance of the brown earth, the bare trees, the fences and hedges; the gradual covering of everything with a white, fleecy mantle; perhaps the blowing of the snow into great drifts by the rising wind; perhaps the loading of every least branch and twig with the moist snow, then the breaking of the clouds, the return of the sun, and the transformation of every forest, and grove, and clump of bushes even, into a sparkling, dazzling fairyland.

Encourage the children to contribute all the ideas for this description; accept and commend every expression that fits and at the same time shows a touch of imagination. Do not be discouraged if the result does not rival Lowell's *The First Snow-fall*, which you should read to the children in connection with this exercise. The real result is in the intelligent effort, in the insight which this effort gives into the construction and character of a beau-

tiful description ; this result will be effective in the children's individual and unaided efforts to make a fitting and beautiful description of something.

For the next exercise children are to think out, each one for himself, some description suggested by the titles given in the pupils' book. Encourage them, particularly all the more capable ones, to choose a subject other than the one just worked out with them.

#### VI (34). Giving Original Descriptions

This exercise is to be devoted to the original oral descriptions that pupils were directed to prepare in the last exercise. Encouraging constructive criticism of every effort should be given, both by you and by the pupils.

## CHAPTER FIVE

### FABLE, DIALOGUE, AND NARRATIVE: APOSTROPHE, COMMA, AND QUOTATIONS

#### I (35). Quotations and the Apostrophe

STUDY the fable, *The Hunter and the Lion*, with the children just as outlined in their book. Perhaps the use of the quotation marks can be emphasized by having the first or second paragraph in which they occur written on the board. Then have one pupil actually put his hands around the quotation until another pupil makes the quotation marks in the proper places.

To make impressive the use of the apostrophe in place of an omitted letter, write on the board

*do not*  
*don't*

Then put an apostrophe in place of the *o* in *not*.

#### II (37). Studying the Story, "The Hunter and the Lion"

Study the story with the children exactly as directed in the pupils' book. Insist on pupils making complete statements. The frequent repetition of statements regarding the use of capitals and marks

of punctuation, and the constant association of these with the reasons, are the most effective way of fixing the facts and developing the habit of correct usage, — far more effective than the effort to follow formal rules committed to memory.

See that the pupils work out good paragraph sentences. The effort to state the idea of a paragraph in a single sentence must form the basis of a clear understanding of the division of a subject into paragraphs. It will also prove to be the best preparation for the outline or topic analysis of a subject to be treated, which the pupil must soon learn to make.

Paragraph sentences for the first two paragraphs are suggested in the pupils' book. Paragraph sentences for the remaining paragraphs might be as follows :

*Third Paragraph:* The idea frightened the hunter.

*Fourth Paragraph:* He said he only wanted to see the lion's tracks.

After the study, as outlined in the pupils' book, is completed, continue the study as long as desirable by asking such questions as these :

Why does *Come* in the second paragraph begin with a capital?

Give two reasons why *Have* in the first paragraph begins with a capital.

What four words are indented? Why?

Why is the question mark in the first paragraph inside the quotation marks?



## III (40). Writing the Story from Dictation

This dictation is to be given as directed in Chapter Two, V (p. 15).

## IV (40). Correcting Dictation

No exercises are more important than exercises in correcting pupils' work, if they are well carried out. In the careful and intelligent correction of his own work the pupil fixes correct habits and acquires discriminating power which enables him to undertake new work more confidently and to execute it more accurately.

As children correct their work, following the directions given in their book, pass about among them constantly to see that they are reading, comparing, criticising, and correcting intelligently. Call attention by suggestion or question to any errors that they may be passing over.

After pupils have finished correcting, conduct an exercise somewhat as follows:

All who made a mistake in writing the title stand.

What mistake did you make? (Wrote *Hunter* with a small letter.) Why should you have used a capital?

What mistake did *you* make? (Wrote *and* with a capital.) Why should *and* begin with a small letter?

All who made any mistake in the first paragraph stand.

What mistake did you make? (Forgot to indent *Have*.) Why should *Have* be indented?

What mistake did *you* make? (Omitted the question mark

from the quotation.) Why should the question mark be used ? Just where should it be placed ? Why ?

Continue the questioning in the same way regarding any other errors that may have been made in the first or in the following paragraphs.

It is not enough that pupils correct their mistakes, even every single mistake, by comparing their work with the original, as was done in this exercise. They must know why each correction is made, in order that they may not make the same mistake again, or having made it, that they may be able to detect and correct it without reference to a correct form.

The practice, not infrequently advocated and followed, of drilling and correcting only one thing at a time, as for example the use of quotation marks, until pupils become perfect in that one thing, is a practice that fails of justification by results. *All mistakes of form must be corrected all the time.* Marks of punctuation are not mere incidents, appendages ; they are integral parts of the expression by which the writer seeks to convey his exact meaning to the reader. As such integral parts of expression, they must be used accurately by the writer, and interpreted correctly by the reader. The omission or misuse of marks of punctuation may easily result in conveying an incomplete or even a totally incorrect meaning. The work in language should be consistently so conducted as to impress these facts upon the pupils.

**V (42). A Written Test**

This exercise is designed to give a fairly severe test of each pupil's real understanding of the reasons for using capitals and certain marks of punctuation under conditions already studied. Most pupils should be able to write the exercise without further directions than those given in the pupils' book. Go about among the pupils as they work to discover and to assist, as needed, any who may not be working intelligently.

The whole exercise should be completed by every pupil, so that you may know just where each pupil stands, just what he knows thoroughly, and what he still has to master. Its division into six parts will facilitate the handling of it. Some pupils may do the whole of it in a single long period; some may require six periods, if they are short.

Let each pupil correct his work carefully under your guidance.

**VI (44). Studying a Dialogue**

Work with the children in their efforts to put the dialogue into narrative form, but work with them in a way to encourage each one to conceive and to describe his own mental picture of the scene between the fairy and the child; avoid even the suggestion of a single picture which all may adopt. For example, at the outset you may ask of one child and another such questions as these:

Where is *your* little girl? (In the forest, under a tree, beside a brook, by a spring, in a meadow.)

What is she doing there? (Standing under an oak tree, leaning against it, lying on the ground, looking into the clear spring.)

Encourage different answers from different children, but see that their answers to different questions are consistent, as evidence that each one really has a clear-cut picture in mind.

In the second sentence, announcing the appearance of the fairy, try to have embodied a little touch of surprise. Fairies are wont to appear suddenly and unexpectedly. So instead of a matter-of-fact statement, such as, —

A fairy came to her and said, "Why do you weep, my child?" try to get an expression something like this:

"Why do you weep, my child?" asked a sweet, low voice.

As you work through the remainder of the exercise with the pupils, following the questions and suggestions in their book, aim at smooth sentences so connected as to make a narrative. Perhaps the narrative will take a form something like this:

One day a little girl sat beside a stream, weeping bitterly.

"Why do you weep, my child?" asked a sweet, low voice.

The child looked up. There stood a strange little lady.

"Are you a fairy?" asked the child in surprise.

"Yes, I am a fairy. But you have not answered my question," replied the fairy.

"I was crying because I lost my pearl beads," answered the child.

The fairy held out a string of beautiful pearls. "Are these your beads?" she asked.

The child looked at the beautiful pearls. How she did wish they were hers!

"No, those are not my beads," she answered slowly.

The fairy smiled at the child. Then she placed the string of beads in the child's hand.

"My child, I see that you are truthful. These are fairy beads. Any one who wears them will be protected from all harm. Take them, my child. I give them to you."

After several children have told the story connectedly from the beginning, each in his own way, tell them the story in your way.

This exercise is important, not merely as an oral exercise in itself, but as a preparation for the more difficult written exercise which is to follow.

Use the terms *dialogue* and *narrative* freely so that the pupils may become familiar with them.

#### VII (47). Writing a Narrative from a Dialogue

Before allowing the pupils to write, go over with them the *Things to Remember* in their book, to insure their observance of these things in their writing.

As they write, go about among them, constantly seeking to prevent as many mistakes as possible. An opportune suggestion or question is very effective.

It is important that every pupil correct his own work, under your guidance, giving reasons for every correction. (See p. 16.)

## VIII (48). Unstudied Dictation

## THE BUSY CHILD

"I am sorry you don't like lessons, Bruno," I said. "You should copy your sister. She is always as busy as the day is long."

"Yes, and so am I," answered Bruno.

"No, you are as busy as the day is short," his sister replied.

"Sir, what is the difference?" asked Bruno.

— LEWIS CARROLL

This unstudied dictation will test the pupils' ability to apply what they have been learning about the use of capitals and various marks of punctuation. Before beginning the dictation, prepare pupils to succeed by asking such questions as these:

How are *yes* and *no* separated from the rest of the sentence?

Where should commas be placed in this sentence: "*Yes, and so am I,*" answered Bruno? (Have a child write the sentence on the board and punctuate it.)

How is the name of the person spoken to, or addressed, separated from the rest of the sentence? (Read the first sentence of the first paragraph, ending with *Bruno*, and ask where a comma is to be placed. Read also the quotation in the last paragraph, and ask where a comma should be placed.)

In dictating, tell what the title is, also indicate the beginning of each paragraph. (See p. 15.) Dictate slowly and distinctly, a complete sentence at a time. Demand the undivided attention of every pupil while dictating a sentence. Let pupils repeat each sentence after you aloud in concert before beginning to write.

After the first paragraph has been written, ask, without calling for answers aloud, such questions as these :

In this paragraph is any one speaking? To whom am I speaking? What do I say? What marks should be placed around the words I speak? Have you done this?

Similar questions may be asked after each paragraph. In this way you not only anticipate mistakes and secure the immediate correction of many; you train the child to work intelligently and critically.

After such a careful and critical dictation, the correction of papers should be easy. *Let each pupil correct his own mistakes, every one*, under your direction, giving reasons for every correction.

#### IX (48). Writing Contractions

Examine pupils' work as they write, and have any errors corrected at once.

Question and test pupils on *Things to Remember* as may be necessary.

## CHAPTER SIX

### STUDYING AND WRITING FABLES

FABLES, the earliest form of literature originating in the childhood of the race, never fail to interest the children of all races and of every succeeding generation. Some of their most obvious characteristics which make them universally interesting are these: they are concrete; they are brief; they are easily and fully comprehensible; they are pointed; they deal with those elementary, universal notions and feelings of right and wrong, of justice, of simple wisdom and shrewdness, on which our civilized life has been built up; they teach an easily understood lesson with almost the force and conviction of a personal experience. On account of these characteristics and on account of the interest which they invariably arouse, fables form the best avenue of approach to the practical understanding of the production of real literature; they afford the best early lessons for the child — as they have already done for the race — in producing real literature.

As children grasp the simple secrets of the construction of fables they become eager to try their hands at the writing of fables. And when they



really succeed, as almost all children can, in writing very creditable fables, oftentimes fables that will bear favorable comparison with the classic ones of the books, it is an invaluable experience for them, a wonderful achievement in the process of learning really to use ideas and language in the creation of literature. They begin to see what real use they can make of language. They are invariably enthusiastic in the use of their new-born power — they want to write fables and still more fables, to make whole books of fables.

This is the teacher's opportunity not merely to train the pupil in the effective expression of his own ideas, but equally in the use of correct forms. How? Very easily. First of all, enter heartily into the enthusiasm of your pupils. They want to write fables; you must want them to write fables. They want to make books of fables — class books, group books, individual books; you want them to make such books. They want to write fables as good as, or better than, the printed fables in their books; you want them to write such superior fables. And all that you have to do is to help them and guide them sympathetically, appreciatively, in their efforts. It will not now be necessary to beat into them with endless repetitions a few correct language forms and a few words for the enrichment of their vocabularies; they are in a mood to appreciate the value of correct forms and of appropriate words; they want to know what

such forms and words are because they want to use them; they want them for what they really are — they want them as means to an end in which they are interested. A single use of a language form or of a new word under such conditions is more effective than scores of formal, uninteresting repetitions. Similarly, information that the pupil needs to use — and no little information is necessary to the writing of good fables — is grasped and assimilated through use most effectively.

Pupils will readily grasp at least these three simple characteristics of fables, that they are short stories, that they are about animals, and that each teaches some lesson about conduct. It may be of interest to them to know the probable reason why fables are usually about animals.

In the long ago when fables originated, men lived in much closer relations to the various beasts of forest and field than they do to-day; they knew the beasts then — knew them as friends, enemies, rivals — much more intimately than we do to-day. They were impressed with the peculiarities of the different beasts, the busyness of the bee, the slyness of the fox, the boldness of the lion, the timidity and fleetness of the deer; they spoke of these peculiarities, exaggerated them, and told stories illustrating them. These stories were the early fables. Later fables, based on the older ones, continued to use animals as their chief characters.

The lessons of some fables are not easy to state. Hence the first ones chosen for study with the children should teach lessons not too difficult to formulate in words. The keenest insight and the most skillful work of the teacher is required at this point. She must help her pupils to see, to understand and to feel the lesson, and she must help them to express it effectively in good language. Such help does not consist in telling them what the lesson is; if they cannot be led to grasp it without telling, they can hardly understand the telling of it. No more does such help consist in formulating the lesson for them in language. The skillful help demanded consists here—as almost everywhere else—in getting the pupil to do all he possibly can for himself and in doing the least that will suffice for him. He must think for himself—and think earnestly—what the lesson of a fable is; he must summon the best language at his command in his effort to express that lesson. When he has done this, he is in the best possible condition to appreciate the bit of help that the teacher may give, to receive and make his own the word or turn of phrase that the teacher may suggest.

You will note that the grasp of the lesson of a fable consists in seeing a general truth in a concrete embodiment—a mental process of some difficulty, but a process which is fundamental to growth in mental power, in capacity to think. Hence, in the

study of fables as here suggested, the child is not merely learning words and the correct use of them in writing, he is not merely "making up" stories, an exercise that narrow, short-sighted, falsely self-styled "practical" people are inclined to disapprove; he is developing mental fiber and alertness, he is using and so strengthening his power to think, an exercise that too many pupils in all grades of schools — for reasons that cannot be here discussed — altogether miss.

### I (51). Studying a Fable

Study with the children the fable, *The Donkey and the Race Horse*. See that they learn its form and content and grasp its lesson or moral. Let them understand the folly of boasting and of offering silly excuses for failure; let them learn from this fable to accept fair defeat like a man, not like a donkey.

This fable should serve the children as a type, or model, that they can imitate in their first attempts to tell and write fables of their own invention.

Following with them the outline given in their book, have the children note and explain the use of every capital and of all the marks of punctuation. Call their attention to the spelling and see that they understand the meaning of all unusual words, such as *consented*, *defeated*, *outrun*, and *boasted*.

Do not direct the children's attention to the so-called "broken quotation" which occurs in the second paragraph. Here, and everywhere, teach

and emphasize the idea that *every word spoken* by the speaker that is quoted, *and not one word more*, must be inclosed in quotation marks. If this can be done with one set of quotation marks, then only one set should be used; if one set is not sufficient, as many sets must be used as are required.

This illustration may help to make this matter clear to the children, and to fix it in their minds. A farmer whose land is all in one lot can fence all his land with a single fence; but a farmer whose land is in two or more separate lots must put up as many fences as he has separate lots of land.



## II (53). Writing the Fable from Dictation

Dictate the fable *The Donkey and the Race Horse*. Dictate by complete sentences only. Break no sentence in dictation, reading only two or three words at a time; the longer sentences may be repeated before the children write. The exercise is not on the writing of words, but of sentences. Do not be swerved from this plan because some children forget the sentence before they have completed it. Let them do better with the next one.

Continued practice will soon enable children to grasp and to hold in mind complete sentences, even when quite long, while they write them. Fewer mistakes will be made when dictation is taken by sentences, rather than by words, or even by phrases.

If your pupils tend to make many mistakes, try to prevent these by preceding the dictation with a few questions, such as these :

- In titles, what words are written with capitals ?
- Where is the first word of a paragraph written ?
- What words are inclosed in quotation marks ?
- How does every sentence begin ?

### III (53). Correcting the Dictation

Have pupils correct their own papers under your direction, always giving reasons for all corrections. (See p. 16.)

### IV (53). Making and Telling Original Fables

Too often children are required or permitted to attempt the writing of a story before they have the thoughts they wish to express clearly in mind, and before they have a clear conception of the form in which they are to express their thoughts. No small part of the adequate preparation for writing consists in removing such fatal obstacles as these.

This oral exercise in the making and telling of fables should do much to prepare pupils for the written exercise which is to follow. With that written exercise in view, do not hesitate to give all the time necessary to this. Take time to have each fable suggested in the pupils' book worked out in good and brief form.

Do not be concerned if the children's fables show

but little variety in the first paragraphs. The second paragraph, in which excuses for defeat are given, is easily capable of much variation. For example, in the fable of *The Snail and the Rabbit*, the snail might give any one of such excuses as these :

The ground is so rough.  
My shell is so very heavy.  
The rabbit started before I was ready.  
I hurt one of my feelers a year ago.  
A stone was in my way.  
The dew wet me.  
It was too hot.

In the fable of *The Crow and the Nightingale*, the crow might give any one of the following excuses :

I have a bad cold.  
My throat is very sore.  
I am hoarse.  
I am out of practice.  
I cannot sing well when the sun is so bright (or when it is so cloudy) (or when the wind blows so cold).  
I am too hungry to sing well.  
I have flown so far to get here that I am tired.

After studying thus each fable suggested, to bring out its possibilities, let several different pupils select a title, and, after thinking over the form for a minute, come, one after another, before the class and tell their fables. Correct, and have pupils take part in correcting, mistakes, particularly of form,

such as the excessive use of *and*, and grammatical errors. The better form you are able to get now, the fewer will be the mistakes in the pupils' papers when they attempt to write their fables.

#### V (55). Writing Original Fables

Pass about among the children constantly as they write to give help where needed. See that they are observing the four things that their book cautions them about. Let them correct at once any mistakes that they are making.

#### Supplementary Work

1. Select a few of the best fables written, and let the writers copy or paste them into a scrap or blank book which may be entitled *Original Fables*. Have other fables added, from time to time, as the children write especially good ones. By the end of the year you will have a most interesting book of original fables.

2. Let pupils write one or more additional fables teaching the same lesson as *The Donkey and the Race Horse*. Each pupil may take from his book a title on which he has not written, or he may "make up" a title.

#### VI (56). Enlarging a Paragraph

In studying this exercise with the pupils, as it is outlined in their book, have them give a variety of



suitable answers to each question. For example, they may suggest that the horse replies to the boasting of the donkey in some one of the following ways:

"How foolish you are! Let us run from here to the pasture bars."

"That is easily proved. I will run a race with you."

"Come, we will run a race. The other animals shall be judges."

"Such boasting needs proof. I will race you to the other side of the field."

"Prove your boasting by beating me in a race."

The children may suggest that the onlooking animals speak as follows, at the conclusion of the race:

"Now do you see how foolish you are, donkey?"

"What a fine racer the donkey is!"

"The silly boaster has been defeated."

"Learn your lesson, foolish donkey. Don't boast."

Require the children always to give complete sentences. Either write yourself or have a child write on the board one of the several answers that are proposed to each of the questions in the pupils' book. At the conclusion of the exercise, you will have a connected story somewhat like this:

One day a donkey said to a horse, "Is that as fast as you can run? I can easily beat you."

The horse answered, "That you may prove. I will run a race with you."

Of course the donkey was defeated. Then the other animals laughed and said, "Served him right! Nobody likes a foolish boaster."

Call the children's attention to the fact that the one paragraph of the original fable has been enlarged to three, through the process of substituting direct quotations for simple statements. Tell and show them that in quoting exactly what people say, when talking together, a new paragraph is begun whenever the quotation changes from one speaker to another, even though this may give but a single sentence to a paragraph.

Now have children tell the substance of the enlarged paragraph, but without using direct quotations. Let them note that the mental pictures they get are clearer and more vivid—the actors are more real and alive—when direct quotations are used; in other words, direct quotations make the story more interesting.

Let the enlarged paragraph, as written out on the board, remain until the next exercise. It should be good enough to serve the pupils as a type.

#### VII (57). **Enlarging a Part of a Story**

Make sure that every child understands the requirements of this exercise. It may be well, before they begin to write, to have given orally enlarged versions of one of the stories from which they are to choose. Also direct their attention to the form left on the board from the last exercise.

As the children write, go about among them to see that they are succeeding. Help them to avoid errors.

VIII (58). **Rewriting a Fable**

This exercise is similar to a preceding one (VI). See that the pupils go about it in an orderly way suggested by these questions:

1. Who speaks first? What does he say?
2. Who replies? What does she say?
3. Who then speaks? What does she say?
4. Who answers? What does he say?

IX (59). **Writing a Fable**

Before beginning this exercise it will be well to recall to the pupils' minds the exercise in the last chapter (pp. 44-47) in which they turned a dialogue into narrative form. Here they have to do the same thing, being careful to observe in their narrative the characteristics of a fable.

Give each pupil such individual help as he may need; do not help those who are capable of working independently. Unnecessary help weakens and makes dependent; necessary help strengthens and leads to independence.

## CHAPTER SEVEN

### PICTURE STORIES

To stimulate and at the same time to direct the constructive imagination, to loose the individual powers of invention, to encourage real and orderly thought in every young pupil, nothing surpasses a suitable picture rightly used.

Pictures tell stories; hence, they are to be read, interpreted, not described. The reading of pictures is an art that must be taught and learned, just as truly as is the reading of the printed page. Real reading of the printed page requires active thought, originality, on the part of the reader; even more does the interpretation of a picture require active, original thought, on the part of the interpreter.

No two readers read a printed page in exactly the same way — no two think the same thoughts, form the same mental pictures, experience the same feelings, in their interpretations of the same printed words. Even greater variety of interpretation arises in the reading of pictures; indeed, variety of interpretation here is one of the most reliable indications of the mental activity of picture readers. Moreover, stimulus of individual imagination, leading to originality of conception and expression, is the chief

function that pictures should serve in language instruction.

The process of making any picture story may be analyzed into three steps. Although these steps are not wholly distinct, their recognition will assist in the interpretation of a picture and in the orderly construction of the story.

1. Studying the picture to find out what it tells — interpreting it, reading it. A suitable story picture always has these two characteristics: it expresses a significant, often a culminating, event in a series of events; it contains a center of interest, which is the heart of the significant event. Let us illustrate with the upper picture on page 61 of the pupils' book. Here, the center of interest is obviously in the child and the mouse, as they face each other; their relation to each other is also a significant event. What are the antecedents of this event? And what is to follow? These questions suggest the next two steps in the construction of the story.

2. Working up the events that lead to the significant event represented in the picture.

3. Constructing the events, if any, that follow the significant event expressed in the picture.

### I (60). **Making Picture Stories**

The above discussion, which applies to all picture story work, should help you to stimulate and direct

in an orderly way, but not to repress or confine even to the numerous and varied suggestions given in their book, the constructive imagination of your pupils as they seek to interpret, each in his own way, the two pictures representing the significant events of a story, and to construct the events leading to that of the upper picture, and from that to the event of the lower picture, and finally those that followed, concluding the story.

Do not let the crudity of the children's work, particularly in form and orderly arrangement, discourage you. Is each one thinking actively, with some independence and originality? Is each one feeling free to express his thoughts? If so, you may well be encouraged; for the orderly arrangement and effective expression of thought will be learned, not all at once, but gradually. To this end, you should help the children to work out typical, consistent stories, from their own suggestions.

As a class exercise, the children should be helped to work out several stories, each as different as possible from the others. They should work from different viewpoints—that of the child or of one of the mice. This will not only furnish excellent training in arrangement and expression of thought, but it will impress the children with the variety of possible stories to be read from the same picture or series of pictures, and so give each one confidence in his own interpretations.

## II (64). Making More Picture Stories

After the children have studied with you the lesson in their book, give them a few moments in which each one may decide upon the character in the picture which he will represent in telling the story. Encourage variety, even total unlikeness, in the stories, by making each pupil tell his story as though it were the only one to be told from the picture. Do not let a pupil feel that he must make his story in any way consistent with any other story that may have been told, even by one representing the same character.

In illustration of the total unlikeness of the stories to which this picture may give rise, compare *Mrs. Noah's Story*, as suggested in the pupils' book, with a story that the dog of the ark might tell, as indicated in the following suggestive outline:

The ark-dog recognizes the puppy as of kin — but oh, how different! What did he think of the puppy? Did he try to make friends with him? How did the puppy respond? Did the ark-dog try to follow the puppy, to bark as the puppy did, to run, wag his tail, and gambol? If the ark-dog succeeded in any of these efforts, what excitement he would cause in the ark!

## III (64). Still More Picture Stories

The significant event in this picture is so vividly expressed that the child of even the most sluggish imagination should have no difficulty in making a satisfactory interpretation. At the same time, there

is abundant opportunity for variety in details, particularly in the events leading up to the situation expressed in the picture and in the subsequent happenings. The quality of the story that any child may tell from this picture will depend more upon orderly arrangement and dramatic presentation of events than upon the originality of conception; hence it is in these respects that you can render most aid. Here are a few suggestions:

To end the story with the dog dragging the child to safety from the track, though a suitable climax, is not quite satisfactory; we want the train to stop, and the trainmen and passengers to praise the noble dog, and to care for the boy. It might be still better to have one of the boy's parents among the passengers. In any event he must be restored in safety to his home.

### Supplementary

1. Let the story be told as the engineer, or a passenger, or the child himself, may have told it.

2. Let the story be told by a witness not shown in the picture, by one, possibly a parent of the child, who struggles desperately to reach the boy, but realizes that he is too late. The contrast between the efforts, despair, and anguish of the struggling one, and the sudden relief and gratitude when the child is rescued, may be brought out with telling effect.

### IV (68). Writing a Picture Story

The preceding lessons of this chapter, all oral, should have prepared every child to write at least



one story with some confidence. This written exercise should result in a large variety of stories, almost as many distinctly different stories as there are children. Should you find many, even nearly all, writing substantially the same story, and that one that you have worked out with them, you may safely conclude that the previous exercises have failed of their purpose, that instead of stimulating individual constructive powers, they have merely encouraged the memorizing of the thought, even the expressions, of others.

As directed in previous written exercises, be constantly alert to help each pupil to help himself — to do his best, to avoid errors, to detect and to correct as quickly as possible errors that have been made. Make sure that every pupil is writing a real story, not merely describing a picture.

#### V (68). Reading Picture Stories

Read to the children several of their own stories, selecting typical ones, some of the best and some of the poorest. Help them to apply to each the test of these three questions:

1. Is it clear?
2. Is it complete?
3. Is it interesting?

Of course they must give reasons justifying their answers in every case. Work out some of the poorest stories with the children, showing how each may be made clear, complete, and interesting.

## VI (68). **Correcting and Copying Picture Stories**

Help each pupil individually to correct and to improve his story, in respect both to content and to form. Though this may require time equal to several lesson periods, its importance justifies it. For this individual attention pupils may come to your desk in turn while other pupils are writing or studying.

### **Supplementary**

1. Let children write from a second or even a third choice of picture. Perhaps some of the more versatile will like to write two or more distinctly different stories from the same picture. The most capable children may well write two or three stories while the slower ones are writing, correcting, and rewriting a single one. Here is ample opportunity to adjust work to varying individual talents in a way to insure the continuous and profitable employment of every one.

2. Let pupils make lists of story-titles suggested by each picture.

## CHAPTER EIGHT

### RHYMES; WRITTEN REPRODUCTIONS; QUOTATIONS AND CAPITALS

#### I (70). Studying a Fable in Rhyme

READ the rhyme, *The Ant and the Cricket*, to the children; then have them read it. Be careful of the expression and phrasing, which is a bit difficult for children, particularly in the second stanza. In reading rhymes, children's attention is wont to be so absorbed, or dulled, with the rhythm and jingle that they fail to get the idea.

The habits of ants and crickets should be discussed with the children, and direct observations made, if there is opportunity. Study with the children the questions in their book, making sure that they understand the meaning of all words. They must not fail to understand *moral*, as used in the last stanza.

There are three matters of form which should be brought out clearly in the study of this rhyme, or poem: (1) The division of the poem into *stanzas* and *lines*; (2) the use of a capital to begin each line; and (3) the use of one or two commas, as may be necessary, to separate the name of the person addressed from the rest of the sentence.

## II (73). Oral Reproduction of the Fable

In preparation for the oral reproduction, first have the rhyme read expressively aloud. Then, with their books open before them, ask the children questions that will bring out the events of the story in chronological order. These questions may begin somewhat as follows:

What had the cricket done all summer?

What had the ant been doing?

When winter came, how was the ant supplied with food and shelter?

How was the cricket faring?

Refer pupils to the poem for any answers that they cannot give, even specifying the stanza and line when necessary. This is teaching them to get ideas from the printed page. When they have got the whole story in this way in an orderly manner, let several of them reproduce it orally. In their reproductions, work for form,—that is, brevity, completeness, orderliness, and point.

In this, as in other similar exercises, do not let the more capable pupils take more than their fair share of the time. Encourage the diffident and slower pupils, and insist that they do their full share; otherwise, the disparity between the better and the poorer pupils will grow steadily greater. Take time enough on each exercise so that every pupil may learn what the given exercise is designed

to teach. Even though repeated several times, the same exercise may be so varied that every pupil will be constantly profiting by it.

This whole exercise may well occupy two language periods.

### III (73). Writing the Fable

Before the children are allowed to begin writing, make sure that they understand perfectly what is required of them. The best way to do this is to work out the beginning of the story with them.

First, write the title on the board, the children at the same time writing it on their papers. Then call for answers to the first question in their book :

*What had a merry cricket done all spring and summer ?*

Insist that answers be given in complete sentences. Should the simple answer, "Played," be given, say, "No, that is not a complete sentence." Have children give the reason why it is not a complete sentence; then call upon them to make it a complete sentence.

When you get a satisfactory sentence, write it on the board under the title, indenting the first word, as it is the beginning of a paragraph. Call pupils' attention to this fact as they write the same sentence on their papers. In the same way get from the children two more sentences in answer to the questions in their book ; write these on the board, completing the first paragraph.

With this aid at the outset, and with such individual assistance as you can give while they write, the children should be able to write the remainder of the story under the guidance of the questions in their book. When they have finished, each one should have his own individual story. Probably many of them will be somewhat like the following:

#### THE ANT AND THE CRICKET

All spring and summer a merry young cricket sang and played. At last the cold days of winter came. Then the little cricket felt very sad. He had no home and no food.

He went to see a busy ant. "Please let me come in out of the cold," he begged. "Will you let me have a little grain? If you will, I will repay you to-morrow."

The ant answered, "We ants never borrow, we ants never lend. But tell me, dear sir, did you gather no food during the summer?"

"I did not gather a bite," answered the cricket. "I was so busy singing all summer that I had no time."

"You sang all summer!" cried the ant. "Go then and dance all winter!"

So saying, the ant drove the cricket from his house.

#### IV (75). The Use of Capitals to Begin Proper Names

This written exercise is designed to teach the use of capitals in the writing of proper names and to give a review of matters of form and punctuation that have already been studied, particularly the separation of the name of the person addressed from the rest of the sentence with a comma, or commas. Note that in the selection given for study all possible ways of

separating the name of the person addressed from the rest of the sentence by a comma or commas are used. In the first paragraph, one comma after the name (Mary) is used; in the second and fourth paragraphs, one comma before the name (Will) is used; and in the third paragraph two commas are needed.

Study the whole exercise with the children, following the outline in their book.

#### V (76). Writing Studied Dictation

Dictate the story, *The Spilled Ink*, studied in the last exercise. Follow suggestions for dictation already given (p. 15).

#### VI (76). Correcting Dictation Papers

Have each pupil correct his own paper under guidance, as directed in former exercises (p. 16).

#### VII (76). Writing Direct Quotations

This exercise is given as a test in writing direct quotations and proper names of address. Before children write, go over the exercise with them orally, having them give the sentences that they would write and tell where they would place quotation marks and commas, with reasons in each case. For example, here is a possible second sentence with the explanations that the child giving it should make:

Harry said, "I cannot go, John."

*Pupil:* There are quotation marks around, *I cannot go, John*, because these are Harry's exact words.

There is a comma to separate *John* from the rest of the sentence, because *John* is the name of the person addressed.

In this preliminary oral study get children to give as many different forms of each sentence as possible. At least a half dozen forms can be given for each one, as, for example, the following for the second sentence:

Harry said, "I cannot go, John."

"I cannot go," said Harry.

"I cannot go, John," said Harry.

"John, I cannot go," said Harry.

Harry said, "John, I cannot go."

"John," answered Harry, "I cannot go."

As children write, help them individually to avoid and to correct mistakes.

#### VIII (77). Things to Remember

1. Test and drill pupils on the rule as seems necessary. Give sentences, orally and in writing on the board, in which occur names of persons addressed, and ask pupils to tell or supply the correct punctuation. Have pupils give sentences, oral and written, illustrating this rule of punctuation.

2. Test pupils similarly concerning the use of a capital letter to begin every name of a person.



## CHAPTER NINE

### DRAMATIZING, PLAY WRITING, DESCRIPTIONS, ORIGINAL STORIES

#### I (78). *Studying a Story*

READ and study the story, *The Two Merchants*, with the children, as suggested in their book.

The supply of direct quotations, which are called for in several places, should not be difficult, as the children have been doing the same thing in several exercises of preceding chapters. After the lesson has been studied through, have the story read in dialogue form. Three readers are necessary for this, one for each of the two speaking parts, and a third to read the narrative part. This last part should be taken either by yourself or by one of the best readers.

Remember that the narrative parts that are to be changed to direct quotations belong to one or the other of the speaking parts. So, for example, when the last paragraph of the first part is reached, the child taking the part of the dishonest neighbor should read, or speak, somewhat like this:

*Dishonest Neighbor:* The merchant is going on a long journey. He will meet many hardships on the way. Many things

might happen to prevent his return. I don't believe he ever will return, so I might as well keep this silver for myself.

And the last paragraphs of the second and third parts respectively may be put into direct quotations somewhat as follows:

*Merchant:* I am sorry, my friend; but of course I cannot blame you for the wickedness of a rat.

*Dishonest Neighbor:* I see that you have discovered my wickedness and that you are trying to punish me. I confess that I stole your silver, but I will give it back to you — every pound — if you will only return to me my little son.

At the conclusion of the exercise, remind the children to form themselves into groups of two, as suggested in their book, for private rehearsal preparatory to the dramatization of the story at the next exercise.

## II (82). Dramatizing the Story

Allow several of the voluntarily organized groups of two — as many as the time will permit — to present the play. Encourage individuality of interpretation and expression. At the end, call upon those that have not taken part to decide which group presented the play best — made the story most vivid.

## III (82). Reproducing the Story Orally

The reading, study, and dramatizing of the story, *The Two Merchants*, should have well prepared the children to reproduce it orally. In this reproduc-

tion, encourage the use of direct quotation; this makes the story more vivid and interesting. That a large number of pupils may take part in the exercise, let each one tell only one of the three parts into which the story divides itself. Encourage variation, individuality, in the repeated telling.

#### IV (82). Writing a Play

This exercise, putting the story of the two merchants into dialogue form, is just the opposite of Exercise VII, Chapter Five, in which a dialogue was rewritten in narrative form.

Before children begin to write, go over with them the directions in their book to see that they understand clearly what is expected of them. Then divide the class into three groups and call upon each group to write one only of the three acts of the play.

Assist pupils individually as needed. Such assistance will mainly be called for in the turning of the narrative passages into dialogue. Every child should be able to put directions into dialogue form without assistance or mistake.

When the work is finished, select the best paper of each act, and put these papers together, thus making the complete play.

#### V (84). Studying Descriptions

The directions and suggestions in the pupils' book are ample. It will be necessary for you to

study the lesson throughout with the children, helping them through expressive reading and comparisons to appreciate the several classic bits of description given in their book. Try to have them feel the reality of these descriptions, to feel that they fit; inspire them also with the confidence that they, too, can make descriptions that will fit. Do not let them get the impression that these printed, classic descriptions, bearing the names of famous authors, are something apart and totally different from the simple attempts at description, however crude they may be, which the children can make themselves. The classic descriptions differ not at all in kind from the descriptions that any one of them is capable of making; they differ simply in quality, in excellence. Hence, they are given here as types, as models for study, for suggestion, as models whose excellencies, which together make them models, children can learn gradually to incorporate into their own work. These excellencies, such as the choice of fitting words and the vividness of presentation, are brought out so simply and concretely in the study outlined in the pupils' book that every child can understand and appreciate them. Have the children look for choice bits of description in prose and poetry.

Spend as many periods on this exercise as may be necessary to realize the results desired. One will never, two will seldom, be enough.

**VI (92). Oral Descriptions**

This exercise is really the culmination of the previous exercise; the study of that exercise was in preparation for this.

Let as many children as possible give the descriptions they prepared, following out the suggestions made at the end of the last exercise. Encourage brevity and point, discourage the use of loose, rambling expressions and unnecessary words. Subject each description as given to kindly, constructive criticism, in which pupils join. Do not criticise so much—even in a kindly and constructive way—as to discourage.

Let the criticisms be guided, as the speaker should be guided, by the directions, 2, 3, and 4, given in the pupils' book. This may best be done by putting these three directions into the form of as many questions to be applied to every effort at description:

1. Did he (the speaker) seem to have in his own mind a clear picture of what he was trying to describe?
2. Did he use language that made you see the picture as he saw it?
3. Was the description interesting?

**VII (93). Written Descriptions**

The last exercise was the best possible preparation for this. Pupils are now to write out their oral descriptions. Before they begin to write call to their minds briefly and emphasize these three rules, given

in the last exercise, as guides in their writing: they must have clear pictures in their own minds; they must describe these pictures in language that will make the readers see the same pictures; and they must make their descriptions interesting.

Give needed individual assistance as they write.

### VIII (93). Telling Original Stories

Study this lesson with the children, as given in their book, concluding with several original stories. Let these be vivid and interesting, brief and pointed.

### IX (95). Writing Original Stories

The previous oral exercise should have given sufficient preparation for this written one. Let the pupils work here as there for vividness, brevity, and point; with these characteristics, their stories can hardly fail to be interesting.

### X (95). Writing Stories from Suggestions

These stories may be written with, or without preparatory oral discussion, as seems best.

## CHAPTER TEN

### MONTHS, DAYS, DATES, ABBREVIATIONS, LETTER WRITING

#### I (96). **The Months**

READ the quotations about the months with the children; let every quotation be read sympathetically and expressively so as to reveal the full meaning. Study the quotations with the children as suggested in their book, asking such further questions, and making such explanations, as may be necessary to every child's full understanding.

When all the quotations have been thus read and studied, allow a few minutes in which each child is to select and study his favorite, preparatory to reading it just as well as he can to the class. Then have children read as many as time permits.

#### II (100). **Memorizing a Quotation**

In time all the quotations about the months should be memorized by every child. Let them begin with their favorites, which they should be called upon from time to time to give in their best manner before the class. In a short time, most children will find that they know many of the quotations without hav-

ing made any conscious effort to memorize them, and that they can easily learn all the rest. A short exercise may profitably be given to these memory gems once a month, say the first day of each month. The repetition of a memory gem also fills profitably the odd moment that might otherwise be wasted.

### III (101). Writing a Quotation

This exercise tests not only the pupil's verbal memory, but his carefulness and accuracy in the use of correct forms, — punctuation and the use of capitals to begin every line of poetry. After comparing their work with the book, as they are directed to do, the pupils' papers should be perfect. Examine them to see whether they are so. Pass back to the writer any paper that still contains an error. Let the writer discover the error for himself and correct it.

### IV (101). The Months and their Abbreviations

#### V (102). Names of Days and their Abbreviations

It is quite probable that many or all of the pupils have already learned to write the names of the months and days with their abbreviations. For such children, these exercises will be a review and a test. If it is found that they need thorough study, they may be taken up in this way:

Names of months (or days) and their abbreviations, (1) studied in book ; (2) spelled orally ; (3) copied ; (4) written from dictation ; (5) written from memory.



Let pupils correct their written work under your supervision.

#### VI (102). Studying Dates

Let the children study the sentences aloud as directed in their book. These are the two new facts which this lesson should impress upon them :

1. Names of places (Spain, America, United States) begin with capitals.
2. A comma is used to separate the part of the date that tells the month and day from the part that tells the year.

The mastery of these two things in the writing of dates is a necessary preparation for letter writing, which is soon to be taken up.

Explain briefly the capitalization of *Declaration of Independence* and *Congress* as similar to the capitalization of names of persons, months, and places; the names refer to one particular thing; there is only one Declaration of Independence, only one Congress.

#### VII (103). Writing Dates from Dictation

Dictate from the pupils' book the sentences of the preceding exercise containing the dates in American history. After dictating and letting pupils write the first sentence, see that every pupil has it right, in this way:

*Teacher:* Who has *not* begun *Christopher Columbus* with capitals?

*A Pupil:* I have not.

*Teacher:* Why should these words begin with capitals?

*Pupil:* Because they are the names of a person.

*Teacher:* Correct your work.

Who has *not* begun *Spain* with a capital?

(Similar questions and procedure regarding *August* and the comma to separate *Aug. 3* from *1492*.

A correctly written abbreviation of the name of the month should be accepted.)

This immediate correction of errors in class serves three purposes. It reinforces for all children the rules or principles to be observed, as they hear these rules or principles restated and emphasized; it tends to prevent the repetition of the same kind of errors in the same exercise; it takes less time than is necessary for corrections with individuals at the end of the exercise or in a subsequent exercise.

#### VIII (103). Studying a Letter

The letter in the pupils' book is given in story setting for two reasons: first, to arouse interest, and, second, to prepare the way for the pupil's letter in reply — to give the pupil a "start," as it were, by suggesting "something to write about."

Walter's letter itself is to be used as a type, to be analyzed and studied thoroughly, as directed in the pupils' book, so that pupils may acquire from the beginning the habit of using correct forms in the different parts of a letter. If pupils have had no previous practice in letter writing, or if they have

written letters without instruction and so acquired incorrect habits, several periods may well be spent on this exercise before proceeding to the next, in which pupils write in reply to Walter's letter. The purpose of thorough study here is to prepare pupils to start right in their own letters. It is better that they learn here to write the heading, salutation, and conclusion of a letter correctly, than to make mistakes in these formal things in the first letter they write, mistakes which they must correct later with more difficulty than now. It is better to prevent errors than to correct them. This exercise may be made to prevent many errors.

First, direct the attention of pupils to the address on the envelope, requiring them to tell where each line is written, — where it begins and ends, — what is written on each line, where and why capitals are used, where and why each mark of punctuation is used, what abbreviations are used and for what words. Then dictate several addresses for pupils to write, thus testing their assimilation of the facts studied. Also let each child write his own address. It will be well to have several pupils write at the boards.

In the same thorough way study the heading of the letter, noting what is written in each part, the capitals, the marks of punctuation and the reasons for their use. Then dictate several headings and have each child write the proper heading of a letter

written from his own home. Have any errors in pupils' writing corrected at once in the way suggested in the last exercise.

Note the conclusion and signature of the letter.

After the formal parts of the letter have been mastered, talk over with the children the reasons, hinted at by Frank as he read Walter's letter, that kept Frank at home when he was expected to visit Walter. Could it have been an accident to himself or to some member of the family; was it the unexpected arrival of a guest; was it some curious adventure on the train, perhaps taking a wrong train and being carried far away; was he kept at home as a punishment for some real or supposed misconduct; what was it that detained him? Encourage the pupils to suggest as many plausible possibilities as they can. The best of these might be written, very briefly, — not in full, — on the blackboard, and allowed to remain there until after the next exercise.

#### IX (106). Writing a Letter

If the study of the last exercise has been as thorough as it should have been, pupils will be well prepared to write their letters in answer to Walter's letter. As they write, encourage them to become Frank, for the time, as fully as possible. Their exercises in dramatizing should have made this easy.

Before children begin to write, let them hold up

their papers and show you just where on the paper they are going to write the heading. Hold a sheet before them and indicate just where this should be written. As pupils write, pass about among them and see that they correct at once all formal errors in the heading and salutation, giving reasons for every correction.

#### X (108). **Correcting Letters**

Under your supervision have pupils correct individually all errors in their letters. Let them rule the proper shape for an envelope and write the proper address therein. A few of the best letters may be read.

Pupils who have made many and serious errors should copy their entire letters, with errors corrected, in a supplementary exercise. During the same exercise, pupils who do not have to copy their letters may write real letters that they would like to send to relatives or friends.

#### XI (108). **Things to Remember**

Before children begin to write the exercise prescribed in their book, place before them on the board the name of the state written out in full and the abbreviation.

Additional exercises, similar to those given in the pupils' book, may be given to test further and to fix the pupils' grasp of the *things to remember*.

## CHAPTER ELEVEN

### TRUE STORIES, COMPOSITIONS, LETTERS, POSSESSIVES

#### I (109). True Stories

AFTER having the general's story read in class, discuss it freely with the children, reënforcing the lesson that it is no disgrace to be afraid, that every one has had moments of fear; that the brave man faces the cause and overcomes his fear, while cowards run away.

Talk over with the children things that you have known children to be afraid of,—things that you were once afraid of,—such as mice, cows, caterpillars, barking dogs, the noise of the wind, darkness.

One little boy said, "There is no darkness. It is just taking away the light, and Mother can bring it back in a minute."

Acknowledging some of your own past foolish fears, the example of the brave general in telling of his fright, and especially the emphasis of the past tense, will lead most children to talk freely of things that once made them afraid. Make no effort to get them to tell of the things that they now fear; that is another matter.

II (112). **Telling True Stories**

Let the children tell the stories of fears that they were directed to prepare at the last lesson. Do not treat foolish fears seriously. Laugh at them, let the children laugh at them, laugh at their own silly fears, as the general no doubt enjoyed the memory of the joke on himself. This attitude toward the foolish fears will do much to overcome them. Thus this lesson may be more than a mere language lesson.

A child once confessed to an adult that he was afraid of an open doorway in the dark; that he always had the feeling that some one was peeping in. The adult answered, "So did I when I was a child, but no one ever did peep in." The child was delighted. "Why, I did not know that any one else ever felt that way!" he cried. "Now, I won't be afraid again. I will just say to myself, 'No one ever did peep in,' then I'll shut my eyes and go to sleep." The mere fact that some one else had had an experience similar to his own gave him courage.

Help the children to get their fear experiences into good story form. Call their attention to the way the general worked up a few bare facts,—his sudden awakening in the darkness, the dragging of a rope over his face, and his fright,—into a most interesting story. Have them note how he arouses the sympathetic interest of the hearer by keeping

the cause of his fear a mystery—as it was originally to himself—until the end. Let the children try to imitate these elements of form and interest that make the general's story so effective.

Remember that this lesson is a preparation for the next exercise, in which the stories are to be written. Whatever makes for a good exercise now will insure a good exercise then.

**III (112). Writing a True Story**

Adequate preparation for this exercise should have been made at the last lesson, so that children may begin to write at once. As they write, give such individual encouragement and assistance as they may need, going about from desk to desk.

Pupils need to observe here the same rules and principles that they were taught to observe in oral and written descriptions (p. 32). Encourage brief, pointed, and well-written stories, rather than many words loosely put together.

**IV (112). "When I Grow Up"**

Read and let the children read Eugene Field's poem several times. Let it be read expressively and discussed sympathetically, so that the children may both understand its language and feel its beauty and rhythm—so that they may get completely into the spirit of it. Then let the children discuss freely what they plan to be and do when



they grow up. Many will scarcely have thought of the subject; others will have settled on no career; still others will change their ideas almost as often as the subject is mentioned. Nevertheless the subject is interesting to most children, and will shortly be the serious concern of all. Talking it over with the children even thus early in their lives, getting them to think of it at home, and perhaps to discuss it with their parents, will be of no little practical value.

Make sure that the children understand the meaning of the little memory gem at the end of the lesson in their book. Read it to them; let them read it together aloud; then let each one read it to himself silently. Many will now be able to say it. Let it be read or given once or twice more, and all will have memorized it.

#### V (114). Writing Compositions

The preceding exercise will have prepared the children to write short compositions on the subject, *When I Grow Up*. Encourage and help them individually as they work.

#### VI (114). Writing Wishes

Read and discuss with the children the work in their book designed to prepare them for the written exercise. Read to them Whittier's *The Wishing Bridge*. Suggest that it would be foolish for any

one to wish for things that he could easily get or do for himself. Then let them write, each his own wishes.

#### VII (115). The Apostrophe Used to Denote Possession

Study the lesson through with the pupils orally. As they write in accordance with the directions given in their book, help them individually to avoid and to correct errors.

It is true that originally the apostrophe which, with the letter *s*, denotes possession, was used to mark the omission of the letter *e*. As the letter *e* is now never written instead of the apostrophe, the idea of the contraction now no longer holds; hence the statement in the pupils' book.

#### VIII (117). Two Uses of the Apostrophe

This exercise is given for the purpose of testing and making entirely clear and sure the pupils' understanding of the difference between contractions and possessives, so that they may not only distinguish these forms readily when they see them, but also use them confidently and intelligently in their own work.

Have the children study each case with you, as follows:

*You'll* is the contraction for *you will*. The apostrophe is used in place of *wi*.

*Day's* is a possessive; *wages* are the things possessed.

**Supplementary Work**

Let the children write the words containing apostrophes in two sets of columns, thus :

| <i>Contraction</i> | <i>for</i> | <i>Possessive</i> | <i>Thing Possessed</i> |
|--------------------|------------|-------------------|------------------------|
| you'll             | you will   | day's             | wages                  |
| it's               |            | man's             |                        |

**IX (118). Study of Selection for Use of Forms**

While the only really new thing in this exercise is the use of the comma to mark a natural pause, — the most satisfactory explanation that can be given the children at this time, — the exercise should be studied carefully as directed in the pupils' book. Such oral study, followed by writing from dictation, is the most effective way to fix habits of correct punctuation, capitalization, and form.

**X (119). Writing from Dictation**

Dictate the exercise already studied, the conversation between Scrooge and Bob Cratchit.

**XI (119). Individual Correction of Dictation**

Write the following on the board before the pupils:

- |                         |               |
|-------------------------|---------------|
| 1. Indenting paragraphs | 4. Apostrophe |
| 2. Capitals             | 5. Period     |
| 3. Quotation marks      | 6. Comma      |
| 7. Spelling             |               |

Instruct them to look through their papers for one kind of mistake at a time: first, to see if they have properly indented every paragraph; then, to see if they have used capitals correctly, and so on until they have gone through the list of seven possible kinds of errors. Let them correct each error as they find it. Following this plan, few errors should escape them.

Look over each paper to detect any remaining errors. Call any such to the attention of the writer; let him correct and give the reason for the correction.

## XII (119). Studying a Letter

This letter is to be studied in the same way that a previous letter was studied (p. 73). Study and discuss it with the children.

## XIII (120). Answering a Letter

Before letting the children write their letters, see that they have clearly in mind what they are going to say. Let some of them give their letters orally, beginning with the heading and going through each part to the signature, as, —

24 HOWE ST.,  
BROWNSVILLE, MISS.,  
Oct. 7, 1909.

DEAR GRANDFATHER,  
Thank you -----

Your loving grandchild,  
-----

It may seem best to devote one whole period to oral letters, reserving the writing of the letters to the following period.

#### XIV (121). **Correcting Letters**

Write on the board a numbered list of topics which will suggest different kinds of errors to be looked for, as directed in a previous exercise (p. 82). After pupils have gone through their letters under the guidance of these topics, correcting all the errors they can find, look over each child's letter with him to bring to his notice any errors of form still remaining, and also to suggest improvements in content. After the final correction, and rewriting where necessary, have the children fold their letters properly, and either place them in previously addressed envelopes or write the address on the folded letter.

#### XV (121). **Writing Original Letters**

This exercise calls for the independent application by each pupil of what has been learned in previous exercises on letter writing, both respecting form and content. If you think your children able to make a fair success of this exercise, let them try it without preparation or discussion. If they are not yet equal to such a test, precede their writing with a brief review of the formal side of a letter —

the address, heading, salutation, and close. Then discuss with them the many possible answers to the questions given in their book; this will suggest to them abundant and varied material for their letters.

## CHAPTER TWELVE

### PICTURE STORIES

#### **I (123). Making Stories from a Picture**

STUDY with the pupils the questions in their book. Encourage them to imagine the greatest possible variety of characters — consistent, of course, with their appearance — that the central figures of the picture, the running boy and girl, may represent. The girl may be simply a rich girl, or a girl famed for her fleetness and endurance, or the daughter of the king, or of a nobleman, or of the boy's master. The boy may be a peasant, or a slave, or a shepherd, or a woodcutter's son, or the son of a poor widow, or a captive taken in war, or a prince in disguise. Every different character suggests different possibilities for stories.

See that the children note the contrast in the characters of the onlookers corresponding to the contrast in the two runners. There are the rich and the poor, the high and the lowly; each contestant evidently has sympathizers of his, or her, own kind. These contrasts, both in the runners and in their sympathizers, must be made to enhance the interest and excitement of the contest.

Let the children note that the eyes, not only of the runners, but of some of the onlookers, are fixed on something in the distance—something outside the picture. What is it? Various possible answers will give direction and variety to the stories.

When the lesson has been studied through, bringing out the possibilities concerning the characters, the cause and purpose of the race, let each child decide for himself on the essential features of the story—features that must, of course, be consistent throughout and in harmony with the picture—that he will tell, and be prepared to tell it. The resultant stories should be even more diverse than those suggested by the following outlines:

1. The princess boasts that she is the swiftest runner in the land. The king has such confidence in her that he promises her in marriage and half his kingdom to the youth who can outstrip her. Many princes and knights try to win the double prize, but all are defeated—and banished from the kingdom. Finally, the youth in the picture, a poor boy,—or a real prince in disguise (?),—proves his superiority. Is he rewarded as promised or punished—perhaps with imprisonment or death?

2. The girl is the daughter of a great noble. Every year he sets free any slave who outstrips his daughter in a race. The boy in the picture thus wins his freedom. Perhaps the girl helps him by dropping a slipper, or in some other way.

3. The poor boy has taken wood from the king's forest and is condemned to death. The princess pleads for his life. The king answers, "You have boasted that you can outrun any one in the land. Outrun this sturdy peasant boy and I will grant you his life."



The boy is told that if he outruns the princess he shall be free. Thus each runner is stimulated to the highest effort. The boy must win, his life depends upon it ; the girl must win, the boy's life depends upon it. The boy is about to win when the princess cries in distress, "Help me ! help me !" The boy turns to see what is the matter, the girl leaps forward, the winner.

Slowly the boy turns and walks back to the throne. Kneeling before the king, he says, "My life is thine." "Nay," cries the princess. "It is mine, and I give it back to thee ; for at the risk of losing the race and thy life with it, ye turned to help me."

4. The boy was a rough, boasting bully. He ill-treated the weak, despised the unfortunate, and called himself the strongest and fleetest in the land.

The king offered a purse of gold to the person who won the long race on the king's birthday. The boy boasted that he would win the purse. He also told how he would use the money in selfish pleasure.

The princess entered the race, defeated the boy, and used the money in helping the needy, thus teaching the boy the folly of boasting and giving him an example in kindness.

## II (126). More Picture Stories

Most time should be spent in helping the pupils to think of the various things, real or imaginary, that may have so thoroughly frightened the children, as they appear in the picture ; for the cause of their fright will determine the character of the story.

You should come to class prepared to tell a story that the picture suggests to you. This is not for the purpose of giving the children facts to use in their stories, but rather to suggest form and style that may serve them as models.

Have a large number of children tell their stories—as many as are able to tell a story distinctly different from any that have been told.

### Supplementary

1. Let the story be told in parts, one child beginning and carrying it on to an interesting point, another child taking it up and advancing it farther, another and then another carrying it on to a final conclusion. For example, the story might be begun somewhat like this:

One summer day Jack, Will, and Jane took their little cousins, May and Ned, out for a walk. It was the first time May and Ned had ever visited in the country and everything seemed strange and wonderful to them. They gathered flowers, played in the hay, and chased the bright-winged butterflies. A narrow plank crossed the brook under the old willows. Just as Jack, who was leading, was about to step on this plank, the children heard a sound that filled their hearts with terror. Looking up, they saw —

At this point, let another take the story.

2. Read or tell the pupils the beginning of the story, as given in the above paragraph, or make any other suitable beginning. Then let the pupils write the ending, telling what frightened the children and how they escaped.

### III (128). Still More Picture Stories

All three pictures of this chapter suggest stories in which a race must form a prominent, probably

the most prominent, part. But there must be these characteristic differences in the races suggested: the stories based on the first picture (p. 124) must contain races of competition; those based on the second picture (p. 127) must contain races whose purpose is escape; while those based on the third picture (p. 129) must involve races whose purpose is to reach some place, person, or thing.

Owing to this similarity of stories suggested by these pictures, the children should need less help in working out their stories from the third picture. This does not mean that they are to imitate previous stories, but rather that they should have gained confidence and some fruitfulness of imagination from the stories growing out of the first two pictures which will aid them in the study of the third picture. Such help and suggestion as they may need, in addition to that given in their book, you should, of course, give them as you study the lesson with them.

Encourage the children, first, to make all the suggestions they can of reasons for the boy's mad ride, and of the object or purpose of it. It will then remain to tell the outcome of it, how the end of his journey was reached, and the success or failure of his mission.

When the study has thus been made, have as many complete and distinctive stories told as time and pupils' abilities will permit.

#### IV (130). **Writing Picture Stories**

Supervise the children carefully as they write; do not leave them to succeed or fail. To insure the success of some of the slower, less imaginative ones — you know who these are — let them individually tell you before they begin to write the first sentence or sentences of the story they propose; this will give them confidence.

#### V (130). **Correcting and Copying Picture Stories**

Help pupils individually to correct their stories, both in content and in form. When necessary, have the stories rewritten.

#### **Supplementary**

1. Have children make lists of suitable titles for picture stories connected with each picture of this chapter.

2. Have children write additional stories. A child might write one, or even more than one, story for each picture. It is not necessary for every child to write the same number of stories. Fit the work to each child's capacity and interest.

## CHAPTER THIRTEEN

### PARAGRAPHS; TOPICAL OUTLINES; ORIGINAL STORIES; LETTERS; PUNCTUATION

#### I (131). **Study of the Paragraph**

THIS is an exercise in the study of which the children will need your guidance and help throughout.

#### II (134). **Making Paragraph Topics**

Read with the children the paragraphs in their book, and help them to determine a suitable topic for each paragraph. Be careful to have their topics not only suitable in thought, but well expressed. When they write these paragraph topics, they will undoubtedly produce something approximately as follows:

1. The beauty of bodies of water.
2. The beauties of a brook.
3. The beauties of a river.
4. The beauties of lakes and ocean.

Write or have written on the board one or more outlines, perhaps one of the best and one of the poorest, that the essential qualities of an outline may be made to stand out clearly.

You can render your pupils no greater service in

their study of their geography and history texts than by studying their lessons with them, paragraph by paragraph, and helping them to grasp and to express concisely and clearly the principal thought of each paragraph. If you will thus study each new geography and history lesson with your pupils, you will find at the end of a few weeks that two very important things have been accomplished: your pupils will have learned really to study, to get thought from the printed page, and to grasp each thought in its proper relation to other thoughts; they will also have gained a working idea of the paragraph, have acquired the paragraph sense,—something indispensable to the correct use of paragraphs, and something that cannot be acquired through definitions and explanations alone.

### III (135). Teaching to Recognize Paragraphs by their Contents

The recognition of a paragraph on the printed page is easy; the indentation of the first line is the clew. But before the paragraph was printed, or written, how was it determined? In the orderly thought of the writer—not an easy matter, but something that every good writer, every clear thinker, even, whether he writes or not, must learn to do. Learning to paragraph is learning to think; it is an accomplishment worthy of the effort and long practice that it requires.

Here is an exercise that will give pupils practice in recognizing paragraphs from the thought. Read to them the following well-defined paragraphs. In your reading do not hesitate to make the paragraph topic emphatic. The importance of this topic which makes it the heart of the paragraph calls for emphasis.

A river entering the sea may receive water brought by hundreds of tributaries. Thus the rain that falls in places even hundreds of miles apart may at last be brought together in a single main stream. Such a main stream with all its tributaries is called a *river system*. For instance, we speak of the Mississippi River system, meaning the Mississippi and its many tributaries.

All the country which is drained by a single main stream is called a *river basin*. Thus all the land drained by the Mississippi River is included in the Mississippi basin.

One should not think of this as a true basin. A real basin, as a wash basin, has a rim extending all around it. The rim of a river basin is the *divide*; but there is no divide, or rim, near the mouth of a river, since all the water runs out into the sea. If it were a true basin, with a rim all around it, the water would collect and form a lake.

—TARR AND MCMURRY'S *Geographies*

When the reading is finished, question somewhat as follows :

1. About what things did I read ? (River system, river basin, divide.)
2. About how many topics did I read ?
3. How many paragraphs did I read ?
4. What is the topic of the first paragraph ? Of the second ? Of the third ?

Read the selection again, and have pupils try to indicate just where each paragraph begins and ends.

### Supplementary

1. From time to time give exercises like the above. For this purpose choose short selections from history, geography, or reader, in which the paragraphs are well defined.

2. As pupils reproduce short stories orally, or tell original stories, ask, — How many paragraphs would you make in writing that story? What would you make the topic of each paragraph?

### IV (136). Oral Reproductions from Original Outlines

Read the narrative with the pupils and help them to determine and to express the paragraph topics. These topics will be somewhat as follows:

1. Columbus's difficulty in getting ships.
2. Preparing for the voyage.
3. The start.
4. The voyage.
5. The landing.

That many pupils may take prominent part in the lesson, have different ones reproduce from the outline a paragraph each.

At the conclusion of the exercise let the pupils preserve their outlines for use in the next exercise.



### V (138). **Writing Reproductions from Original Outlines**

If the language period is short, this exercise may be given in either of the following ways, instead of the way indicated in the pupils' book. The class may be divided into three nearly equal groups, of which the first may reproduce the first three paragraphs, the second the fourth, and the third group the fifth paragraph; or two periods may be devoted to the exercise, the first three paragraphs being reproduced at the first period, and the last two at the second period.

The chief points of criticism should concern clearness and interest.

### VI (138). **Making an Original Story from a Given Outline**

Two periods may well be devoted to this exercise, the first to oral, and the second to written work. The oral study should prepare for the written.

Study each paragraph with the children, stimulating and guiding them, not doing the work for them. Help them to make clean-cut sentences that produce clear word pictures. Let them use conversation, when appropriate, and let it be direct and effective.

The last paragraph should contain the climax of the story. It should give the impression of completeness, should satisfy the reader or hearer.

**VII (139). Writing Original Stories from Original Outlines**

Read with the children the story of Columbus's voyage (p. 136) that they may note the regular chronological order of the narration. Let them observe this order, which is the easiest possible order, in making their outlines on the given subjects. Their outlines need not be too definite; their purpose is to insure a clear, well-arranged narrative. Their outlines for the first two subjects might be somewhat as follows:

**AN EXCITING JOURNEY**

1. From what place, to what place, with whom.
2. The start.
3. What happened on the way.
4. The end of the journey.

**A VISIT**

1. To whom (to what, or to what place), with whom.
2. The journey.
3. What happened on the visit.
4. The end of the visit.

In criticising the pupils' stories with them, particular attention should be given to their grouping of sentences into paragraphs, and to the order of their narration.

**VIII (141). Words in a Series**

As the pupils rewrite the sentences according to directions in their book, pass among them to see

that they are using the comma correctly. To fix in their minds the significance of this new use, ask occasionally, Why have you placed a comma there? Exact this reply: I have placed a comma there to separate —— and ——, words of a series between which the connecting word has been omitted.

### IX (143). Supplying Commas

In order to write their own compositions well, pupils must be able to tell by the meaning how to write—how to capitalize and punctuate.

Read the following sentences to the children. Have them tell you where commas occur.

1. Brown rats, black rats, gray rats, tawny rats, brothers, sisters, husbands, wives followed the Piper.
2. The blue sky, the white clouds, the soft breezes, the bursting buds, and the song of the robin tell us spring is come.
3. A strange, rustling, hissing sound reached my ears.
4. I have crept, walked, run, and tottered over every foot of this old farm.

### X (143). A Review of the Uses of Commas

All uses of the comma thus far taught are reviewed in this exercise. As the children study it with you, insist that they give, always in a complete sentence the reason for the use of each comma, as:

There is a comma after *John* to separate the name of the person addressed from the rest of the sentence.

There is a comma after *here* to separate the quotation from the rest of the sentence.

**XI (144). Writing Original Sentences**

Before allowing the children to write the answers to the geography questions in their book, make sure that they understand the requirements. It might be well to have them answer orally a few similar questions, indicating the place of commas. Such questions as these would serve:

Name five mining products of the United States.

Name the summer months.

Encourage variety of form in their answers, as, for examples:

Five mining products of the United States are coal, iron, silver, gold, and copper;

or,

Coal, iron, gold, silver, and copper are five of the mining products of the United States.

As the children answer orally a few such questions as the above, have their answers written on the board to serve as types for other answers, written and oral.

Try to impress upon the children the importance of using language correctly at all times. It is not enough merely to say, "Every lesson should be an English lesson." Children must be constantly and effectively shown that the correct and fitting use of English is necessary to clear understanding. This can be done with the use of the regular texts in his-

tory and in geography. Let the children note the fact that the authors of these books have applied the same rules for the use of capitals, punctuation marks, and paragraphs, that the children have been learning in their English studies; further, that without observance of these rules in writing, the product could scarcely be read intelligently.

#### **XII (145). Studying and Preparing to Answer a Letter**

Read and discuss the letter with the children. All the information for which the letter calls can probably be contributed by the various members of the class. This discussion will prepare each one to answer the letter in the next exercise, will give every one something definite to write about.

#### **XIII (146). Writing a Letter**

Go over with the pupils the directions and suggestions in their book to make sure that every one understands. If you are in a city in which there is great variety of manufactures, or in a place rich in historic associations, it would be well to make some division of the available subject-matter among the pupils, individually or by groups, perhaps each one or each group writing about some one historic spot or incident, or some one kind of manufacture.

Help pupils individually to correct and improve their work, as far as possible, while they write. A

period may well be given to the reading and criticism in class of typical letters.

#### XIV (148). The Conversation Paragraph

Help the pupils to make good paragraph topics, each one expressed in a complete sentence. As these are formulated, write them on the board. That the topical outline of the story may be complete, the first four topics given in the pupils' book might be copied on the board; the remaining topics would be somewhat as follows:

5. The dishonest neighbor declared a rat had eaten all the silver.
6. Pretending to believe this story, the merchant planned to recover his treasure.
7. The merchant carried off his neighbor's son.
8. The merchant invited his neighbor to dine.
9. The neighbor excused himself, saying that he was in great trouble.
10. The merchant asked what the trouble was.
11. The neighbor told of the loss of his child.
12. The merchant said he had seen an owl carry the child off.
13. The neighbor refused to believe him.
14. The merchant replied that if a rat could eat one hundred pounds of silver, it would be an easy matter for an owl to carry away a boy who weighed but fifty pounds.
15. The neighbor confessed the theft and returned the silver in exchange for his son.

An exercise like this, in which the pupils discover and express concisely the gist of a story, paragraph by paragraph, gives splendid training in studying

and thinking. There is no better way of learning to master any subject, to get at the heart of it, and to reproduce its essential points. Similar methods may well be applied often to the mastery of any book lessons — geography, history, reading.

#### XV (149). Writing an Original Conversation

The especial purpose of this exercise is to give the pupils an opportunity to apply what they have just learned about the conversation paragraph. Before they begin to write, it may be well to take up one of the suggested topics with them orally, letting them give the exact conversation that they would have used, for example, between the two boys discussing the sale of a knife, or a bicycle. What features of the knife will the boy trying to sell it be likely to point out? What different features will the other boy be likely to notice?

As the children write, ask such questions and make such suggestions to them individually as will help each one to do his best. A period may well be devoted to the class discussion, correction, and improvement of typical papers.

#### XVI (150). Unstudied Dictation — A Test

Without preparation or comment, dictate the following story, taken from the *Scottish American*. If the recent lessons have been well learned, the

children's papers should be practically perfect in paragraphing.

#### THE ONE WHO FOLLOWS

One day an old umbrella mender brought his skeleton frames and tinkering tools into the alley at the back of my office. As he sat on a box mending the broken and torn umbrellas, I noticed that he took unusual pains with his work. Being always interested in any one who does his work well, I went out to talk with him.

"You seem extra careful," I remarked.

"Yes," he said, "I try to do good work."

"Your customers would not know the difference until you were gone," I suggested.

"No, I suppose not," was his answer.

"Do you expect ever to come back?"

"No."

"Then why are you so particular?"

"So that it will be easier for the next man who comes along," he answered. "If I put on poor cloth or do poor work, these people will find it out in a few weeks, and the next mender who comes along will be turned away. See?"

Yes, I saw. And I wished that every worker in every trade and profession had as generous an idea of his duty to his fellow workers as this wandering umbrella mender.

Correct papers as in other lessons, giving especial care to the division into paragraphs.



## CHAPTER FOURTEEN

### ABOUT DESCRIPTIONS AND LETTERS; NOUNS, PRO- NOUNS, ADJECTIVES,—THEIR CHOICE AND USE

#### I (151). **Studying a Description**

FIRST, study with the children the lesson in their book, helping them to understand it thoroughly. Then read to them one or more of the following bits of description by Robert Louis Stevenson, and question in respect to —

1. The viewpoint.
2. The clearness and vividness of the picture.
3. The choice of words.

#### A

I was walking one night in the veranda of a small house in which I lived, outside the hamlet of Saranac. It was winter ; the night was very dark ; the air was extraordinarily clear and cold, and sweet with the purity of forests. From a good way below, the river was to be heard contending with ice and bowlders ; a few lights, scattered unevenly among the darkness, but so far away as not to lessen the sense of isolation.

#### B

On all this part of the coast, these great granite rocks that I have spoken of go down together in troops into the sea, like cattle on a summer's day. There they stand, for all the world like their neighbors ashore ; only the salt water sobbing between

them instead of the quiet earth, and clots of sea pink blooming on their sides instead of heather; and the great sea conger to wreath about the base of them instead of the poisonous viper of the land. On calm days you can go wandering between them in a boat for hours, echoes following you about the labyrinth; but when the sea is up, Heaven help the man that hears that caldron boiling.

## C

It had snowed overnight. The fields were all sheeted up; they were tucked in among the snow, and their shape was modeled through the pliant counterpane, like children tucked in by a fond mother. The wind had made ripples and folds upon the surface, like what the sea, in quiet weather, leaves upon the sand. There was a frosty stifle in the air. An effusion of coppery light on the summit of Brown Carrick showed where the sun was trying to look through; but along the horizon clouds of cold fog had settled down, so that there was no distinction of sky and sea. Over the white shoulders of the headlands, or in the opening of bays, there was nothing but a great vacancy and blackness; and the road as it drew near the edge of the cliff, seemed to skirt the shores of creation and void space.

The questioning on the first bit of description above might be somewhat as follows:

**1. The viewpoint.**

What was the standpoint of the author from which he wrote this description?

**2. The clearness and vividness of the picture.**

What appeal does the author make to the sense of sight? (The darkness, with the scattered lights in the distance.)

What appeal does he make to feeling? (Clear, cold, winter weather.)

What appeal to the sense of smell? (Sweet odors from the forests — possibly the fragrance of pines and cedars.)

What appeal to the sense of hearing? (The noisy struggles of the river far below, contending with the ice and boulders that were trying to hold it back.)

Can you close your eyes and see in your mind the few scattered lights in the distance? Can you feel the cold crispness of the wintry air, smell the forest fragrance, and hear the rushing river below? If so, the author has succeeded in making for you a clear and vivid picture — a picture like the reality that he had before him.

### 3. Choice of words.

What word does the author use instead of *village*? Do you like his word better?

Note how the short, concise statements, "It was winter; the night was very dark," give vividness and clearness to the picture.

Note the beauty of this expression: "The air . . . sweet with the purity of forests." Which words are especially pleasing?

How the word *contending* brings out the idea of struggle and progress!

How much is told, how much made clear, by the words, *scattered unevenly*! A less skilled writer might say, *here and there, at irregular distances*, or he might be satisfied with *a few lights*.

How well the idea of distance is brought out in the last clause!

The other descriptions, B and C, should be studied in the same way. Especially to be noted are the comparisons which serve, in a few words, to paint so much of a picture and to paint it so vividly.

The granite rocks troop down into the sea, *like cattle on a summer's day*.

The fields were all sheeted up, *like children tucked in by a fond mother*.

Note especially also the effectiveness of the contrasts, in B.

|               |                      |
|---------------|----------------------|
| Sobbing water | — quiet earth        |
| Sea pink      | — heather            |
| Sea conger    | — viper              |
| Calm days     | — when the sea is up |

How much the word *labyrinth* tells !

## II (154). Writing a Description

Perhaps most of the children are already acquainted with some of Stevenson's beautiful descriptions, through selections in their Readers, or through outside reading. Try to have them recall any of these ; read to them such selections as will appeal to them, will perhaps arouse their ambition to imitate him, or to vie with him, as he imitated and vied with others.

Do not let the children fail to appreciate the fact that the long and painstaking efforts of Stevenson in learning to write well were abundantly well spent. Let them think how much his ability to write means to them, and to thousands, hundreds of thousands, of others ; how much it will mean to countless thousands of children and adults who are yet unborn !

## III (156). Nouns: Common and Proper

The purpose in analyzing a simple sentence, as is done in this exercise, is to give the children some idea of the different parts that words play, so that

they may approach the study of the parts of speech with some appreciation of its significance. As future lessons will show, and make clear to the children, the sole purpose of such grammatical study and analysis as is introduced into this book, is to teach the children to select and to use words with better discrimination and effect.

When the study of the parts of speech and their respective functions is taken up with a purpose that the pupils can appreciate, and when practical application of the knowledge they gain is made at once and constantly, the acquisition of a working knowledge of grammatical terms, distinctions, and usages will be found not only easy but interesting.

Let children have abundance of practice in giving the names of objects, *nouns*, and in distinguishing common and proper names. For example, let them give the names of objects in pictures, of things seen on the way to school, in a grocery store, in a kitchen, on a street corner, at a circus, at a ball game; let them give the names of all the places where they have ever been, of all the people that they know. Such exercises may be both oral and written. When oral, the distinction between common and proper names, or nouns, should be constantly made; when written, this distinction will appear in the use or non-use of initial capitals. Written exercises will also contribute to the children's spelling ability.

## IV (159). Choosing Nouns that Fit

Read the selection to the children, using expression suited to bring out the aptness of the several nouns, to give not only a clear picture, but to stir the emotions of the hearers. Let the pupils read, or repeat, the selection, in concert, with special reference to the expression of the nouns, *blare, ruffle, flash, flag*.

Get from the children as long lists as possible of nouns expressive of the various noises made by a child and by a dog. Here are a few:

Noises of a child : cry, sob, moan, call, lisp, chatter, scream, laugh, whine, whisper, wail, shriek, shout, bawl, whoop, snarl, groan, song.

Noises of a dog : bark, snarl, snapping, howl, growl, whine, cry, whimper, baying, yelp, groan, panting.

After the pupils have filled the blanks in the paragraph as directed, have several of their completed paragraphs read. Have them note the differences in meaning, in the pictures painted, in feelings aroused, through the use of different nouns. If the pupils' choice of nouns does not offer sufficiently strong contrasts, read to them the following paragraphs:

1. I wandered through the woods listening to the *murmur* of a little brook. The *chirp* of a robin sounded from a tree. The *call* of a crow seemed to answer. In the distance I heard the *bark* of a dog and the *lowing* of cattle.

2. I wandered through the woods listening to the *rushing* of a little brook. The *cry* of a robin sounded from a tree. The *cawing* of a crow seemed to answer. In the distance I heard the *howls* of a dog and the *bellowing* of cattle.

Which paragraph paints the more restful picture? Which suggests happiness, calm, peace? Which action, strife, storm? Which suggests force, which beauty? Many other comparisons and contrasts will suggest themselves. The point for the pupils to realize is the part that a few nouns, even a single one, can play in painting a picture and in stirring the feelings; hence, the importance of selecting nouns with discriminating care in order that they may paint the picture, appeal to the feelings, just as the writer or speaker desires.

### Supplementary

Let pupils make lists of nouns that are the names of the various noises made by different animals, instruments, machines, and forces of nature. For example, let them give the noises of the following: cricket, bee, lion, squirrel, organ, engine, wheels, saw, wind, river, ocean, thunder.

### V (161). Selecting Nouns to Avoid Repetition

It is not the purpose here to require pupils to memorize long lists of synonyms, or to discriminate the meanings of synonyms with nicety. It is the purpose to awaken their interest in words,

in the possibilities of words, and to start them on the foundation of the habit of studying carefully the meanings of words that they hear and read, and of choosing with discrimination words best suited to the meaning that they wish to express, to the effect that they wish to produce. No other way equals this habit in the enrichment of one's vocabulary with usable words.

#### VI (163). The Pronoun

Study this exercise with the pupils; question them upon it. After going over orally the exercise on page 166, let it be written.

#### VII (167). Adjectives

The writing of the lists of adjectives descriptive of eyes and lips not only helps to make clear the function of adjectives, but it prepares for the later exercise (X) in describing people. When pupils have completed their lists, have the longest ones written on the board, and add to them any other words that any children may have. Leave these lists on the board and encourage pupils to bring in additional words to add to them — words that they may recall, hear, or read. This will help to make them observant of words.

From time to time place other nouns on the board and have pupils make lists of descriptive adjectives that may be used with them. Select nouns with



which a large variety of adjectives may be joined, such as *sky, clouds, forest, hillside*. What a vocabulary of adjectives associate themselves with *sky*!

Blue, azure, leaden, red, lowering, threatening, bright, dull, gray, purple, pink, rosy, sparkling, soft, stormy, cloudy, fleecy, starry, starlit, blood-red, deep, golden, cold, distant.

### VIII (168). Comparisons

So far as they can, let the children give the origin, or the significance, of the "common comparisons" given in their book. Supply what they are unable to give; tell them enough about Cræsus, Methusalem, and Samson, to let them see the force of these comparisons.

Here are a few more classic comparisons frequently heard, that children should understand. A few words in explanation of their origin will interest the children, fix these comparisons in their minds and further impress the value of comparisons.

Strong as Hercules.

Swift as Mercury.

Mighty as Jove.

Wise as Solon.

Wise as Solomon.

True as David and Jonathan.

Fair as Venus.

False as Judas.

Eloquent as Demosthenes.

Beautiful as Apollo.

Patient as Job.

Meek as Moses.

Wicked as Herod.

### Supplementary

Let children apply comparisons, both those above and those in their book. They may do this by

answering such questions as these, giving names of persons or things well known to them :

Who is as strong as Hercules ?

What is as swift as Mercury ?

What two friends are as true as David and Jonathan ?

Who is as rich as Croesus ?

Who is as busy as a bee ?

Who is as hungry as a wolf ?

Who is as happy as a lark ?

#### IX (171). Studying and Comparing Descriptions of People

More than one period can be devoted profitably to this exercise. Each description should be read, analyzed, discussed, and reread until a clear and vivid picture of each person described is fixed in the children's minds, so that at the end they can readily form distinct mental pictures of any of the six persons described and compare these pictures.

#### X (177). Writing a Description of a Person

If the right spirit prevails among the children, if they have the right attitude toward each other and toward their work, this should be a most interesting and profitable exercise. Of course any attempt to take advantage of the opportunity offered to write disagreeable things, or to ridicule any child, especially on account of characteristics for which the child is not responsible, must be discouraged and repressed.

### XI (178). *Reading and Criticising Personal Descriptions*

Have pupils read their descriptions aloud; call upon the listeners to tell who is described. Discourage guessing. When a name is given, ask: How did you know — was meant? Did the description really paint that person's picture, or was something said that led you to guess that person?

Criticise with the children each description in detail. Note especially choice of adjectives and aptness of comparisons.

### XII (178). *Selecting Adjectives*

As in the exercise on the selecting of nouns (V), the purpose of this exercise is to impress the children with the rich choice of adjectives at hand, and with the importance of selecting thoughtfully just the adjective that will best serve the purpose of the speaker or writer; it is not the purpose of this exercise to give lists of synonyms for memorizing.

#### **Supplementary**

Let the children read bits of description from their readers, sentence by sentence, or paragraph by paragraph, and try to substitute other adjectives, with approximately the same meaning, for those used in their book.

**XIII (182). Writing a Letter Containing a Description of a Person**

The children should need no assistance in preparing for this written exercise. As they write, help them individually by question and suggestion to do their best.

**XIV (183). Testing Descriptions**

Read to the class the letters written at the last exercise. Give no names, but before a letter is read let one pupil, who is to represent Mr. Morton, take his place before the room, which may represent the Grand Central Terminal. When the letter has been read, the pupil representing Mr. Morton must try to pick out the writer from his description of himself. If he succeeds in this at once, the description may be considered good; it served its purpose.

It would add interest to this exercise, and give a better test of the descriptions, if a pupil from a higher grade or, better still, another teacher or the principal, should represent Mr. Morton.

The letters should be criticised for form as well as for accuracy and adequacy of description. Probably several periods will be required; it will be time well spent.

**XV (183). Descriptions to Express Beauty**

Prepare the pupils for this exercise by getting from them lists of adjectives that may be used with

the several subjects given for description. Put these lists on the board and leave them there for reference while the children write their descriptions.

Discuss and criticise their papers with them, paying especial attention to their choice of adjectives. Note also any apt comparisons.

#### XVI (183). **Descriptions to Make Clear**

As in the last exercise, preparation may be made by writing on the board lists of adjectives suggested by the pupils. It will be unnecessary to prepare a list for every subject given.

Criticise papers especially in respect to accuracy and clearness.

#### XVII (184). **A Review**

This exercise tests the pupils' ability to apply what they have been studying in previous exercises. As in other exercises, help should be given where needed. A test serves its highest purpose when it reveals to a pupil his own growing power and inspires him with well-founded confidence.

## CHAPTER FIFTEEN

### POEMS, COMPOSITIONS; VERBS, ADVERBS

#### I (186). A Poem to Study

BEGIN this exercise by reading the poem to the children; try to arouse their enthusiasm by your rendering of it. Then study it with them as suggested in their book. Supplement this study with a few stirring concrete stories in which the flag figures prominently.

SUGGESTIONS. Story of the *Constitution*, with Holmes's poem, *Old Ironsides*; Battle of Fort Stanwix, the first fort to fly the Stars and Stripes; Surrender of Cornwallis; the retreat to Morristown.

Such stories will help to put meaning and emotion into the poem. Let those pupils who catch the inspiration and who can render the poem inspiringly read it aloud.

#### II (190). The Flag

In preparation for this written exercise, have an oral exercise in which the several topics are discussed with animation. Let the pupils contribute all the information they can. Supplement their contributions, so that no child need lack for ma-

terial on any one of the topics on which he may choose to write.

### III (190). **Memorizing the Poem, "The Flag Goes By"**

Read the poem to the children. Let several of the pupils read it, one after another, choosing those who will render it with adequate expression. Let the class read the poem in concert. Then call upon volunteers to repeat it from memory. As a pupil is thus trying to repeat it, let the other pupils follow in their books as prompters. Instruct them to prompt at once when necessary, for the pupil reciting must not be allowed to stand in embarrassment trying to think "what comes next"; this spoils the rhythm and the effect. Finally, let the class recite the poem from memory, you acting as prompter. By this time, most pupils will have memorized the poem — and without the painful effort of endless repetitions of words without meaning.

The poem should be kept alive in the memory of all by occasional recitation.

### IV (190). **Verbs**

Study the lesson with the pupils. In reading the poem, *The Brook's Song*, the underlined words should not be so emphasized as to destroy the rhythm and distort the meaning; a very slight pause after an underlined word will suffice to attract to it the attention desired.

V (194). **Finding Verbs**

This is an oral lesson to be studied with the pupils. It should be supplemented with additional sentences, given orally or written on the board, in which verbs of action are used. Such sentences as these may be used :

The horse ran wildly down the street. The heavy wagon rattled. Children ran away in terror. A brave policeman jumped to the horse's head. He seized a flying rein. He tugged at the rein with all his might. The frightened horse dragged him along. The man spoke gently to the animal. Gradually his kind words overcame the horse's fear. The horse slackened his pace. The man sprang into the wagon. He turned the horse around and drove him slowly back to his owner.

Children may be called upon to give simple sentences containing verbs that tell what some one or some thing does. These sentences may be written on the board, with the verbs underlined, or written with colored crayon.

VI (195). **Variety in the Use of Verbs**

The children's interest in this lesson may be increased by letting them make a game of it, as follows: Provide each child with pencil and paper. Allow a definite time, say three minutes, in which each child may write all the verbs he can that are appropriate to use with a given noun, as *wind*. When the time has expired, have some child read



his list of verbs, you writing them on the board as he reads, like this :

*The wind*

|        |          |         |
|--------|----------|---------|
| blows  | shrieks  | sweeps  |
| moans  | roars    | carries |
| groans | whistles | hurries |
| tosses | sings    | rushes  |
| whirls | sighs    | plays   |

Other children follow their lists carefully, checking every one of their words that is written on the board. When the first child's list is exhausted, ask any pupil who has other verbs to give them; write these additional verbs on the board until you have there all the different verbs that the children have written.

Each child's score in the game is to be reckoned as follows: Every word that a child has that no other child has is given two credits; every other word is given one credit.

Make no distinction at this time between transitive and intransitive verbs. If in doubt about the thought that a child may have who gives a transitive verb, as *carries*, let him make a complete sentence, as, *The wind carries ships out to sea.* Requiring that a complete sentence be given will also reveal his error to a child who gives a word that is not a verb.

Keep on the board the lists of verbs secured in this exercise. Encourage pupils to bring in other

words to be added to the lists; allow two credits for each new word.

The purpose of this exercise, like that of similar exercises in the last chapter (V and XII), in which large lists of nouns and adjectives were made, is to impress the pupils with the great variety of words that tell what persons or things do, verbs, to interest them in the observance of this class of words, and to inspire in them a desire to select and to use the most fitting verbs in their speech and writing.

These exercises on variety of words, whether verbs, adjectives, or nouns, may well be made to serve as types for reference, in this way. Whenever a child has failed to use the best word, — to avoid repetition of words, to give exactness, clearness, or beauty of expression, — reference to these lessons will make him realize the possibilities of substituting a better word, will perhaps suggest that better word.

#### VII (196). **Selecting Suitable Verbs**

In preparation for this exercise, which is to be oral, have each child write in order the verbs that he proposes to use in *A Spring Shower*; also in order, those that he will use in *A Winter Gale*. When called upon, let each child read the selection from his book, supplying the blanks from the lists on his paper. Discuss the fitness of the verbs proposed, leading the children to appreciate the

radically different character of the words needed in *A Spring Shower* and in *A Winter Gale*.

When those words have been selected as best which give the most striking contrast to the selections, perhaps the selections will read somewhat as follows:

#### A SPRING SHOWER

I awakened in my little attic bed about midnight. Overhead I heard the rain *pattering*. It *tapped* against my window. Through a hole in the roof it *dripped* upon my face. The wind *whispered* among the eaves. It *rattled* my shutters and *fluttered* the curtain at my window.

#### A WINTER GALE

I awakened in my little attic bed about midnight. Overhead I heard the rain *pouring*. It *dashed* against my window. Through a hole in the roof it *beat* upon my face. The wind *howled* among the eaves. It *banged* my shutters and *tore* the curtain at my window.

### VIII (196). Writing a Description

The last exercise ought to be ample preparation for this one. Encourage pupils to vary their work from the outline in the last exercise sufficiently to give some individuality to their productions.

#### Supplementary

Let pupils who wrote on *A Spring Shower* now write on *A Winter Gale*, and those who wrote on the latter topic now write on the former. Let them have their first papers before them as they write and

try to make the contrast between the two descriptions as marked as possible by the choice of significant words, especially verbs

### IX (197). Some Troublesome Verbs

No attempt is made here to give an exhaustive list of irregular verbs that are stumbling blocks to many children. The purpose here is simply to present a method of impressing correct usage through the treatment of a few verbs that cause trouble most generally.

You should be on the watch for verbs, and indeed any words, that are habitually misused; such words differ with individuals and in different places. There is no definite set of such words that ought to be taken up universally for the sake of correcting assumed errors of usage. It is a most serious pedagogical error to seek to eradicate an error of speech that does not exist; at best this attempt is time wasted, at worst it creates the error that it would remove.

Eradication of established errors of speech is usually a slow process; much persistent correction of such errors by the substitution of right forms is the only sure method. The process is greatly facilitated when the coöperation of the pupil is secured, when an active desire is aroused in him to use language correctly. Indeed, without this desire on his part, the task is almost hopeless. Hence the stress laid

throughout these exercises on arousing the interest of the pupil in words, in their possibilities, and in the importance of using them correctly and effectively.

**X (199). Verbs often Misused: *Lie, Lay, Sit, Set***

**XI (200). *Shall or Will?***

**XII (202). *May and Can***

No great amount of time can be profitably spent on these exercises treating of misused verbs (IX–XII). The replacing of wrong habits with right habits can rarely be effected at once; it is a process of repetition and growth. These exercises should serve for frequent reference; when the errors of which they treat occur, refer to the typical sentences here given in which correct usage is made prominent.

**XIII (203). Adverbs: Their Use as Modifiers of Verbs**

This is an exercise to be studied with the children throughout. Write and keep on the board lists of adverbs suitable to use with certain verbs as these lists are made by the children. Interest may be added to this exercise by turning it into a game similar to that suggested in a previous section (VI).

#### **Supplementary**

As in all lessons on the parts of speech, no attempt is made here to complete the subject. From

the grammatical standpoint it is barely introduced, and that for the sake of giving pupils a better appreciation and command of words in speech and writing. Should it seem desirable, this exercise on adverbs may be extended indefinitely, as follows:

1. Give easy sentences in which adverbs modify verbs. Let pupils find the adverbs and tell what each one does.

2. Give a lesson to bring out the form of adjectives, distinguishing them from adverbs. This may be done through pairs of sentences, as follows:

A *sweet* song reached our ears.

We heard some one singing *sweetly*.

The lion is a *fierce* animal.

He roars *fiercely*.

I saw a *strange* dog in the yard.

He acted *strangely*.

A *hoarse* laugh was heard.

We heard him laugh *hoarsely*.

A *brave* boy acts *bravely*.

A *timid* boy acts *timidly*.

#### XIV (205). Selecting Suitable Adverbs

Discuss this exercise with the children before they write as directed. Impress upon them that they must keep clearly in mind the same picture and idea of a giant throughout. It would not do to make the same giant laugh *timidly*, sing *boisterously*, and tap *calmly*.

## XV (206). Other Uses of Adverbs

If desired, this exercise may be extended, as suggested in a previous section (XIII), by requiring pupils to find the adverbs in easy sentences and to tell what word each adverb modifies.

## XVI (207). Some Adverbs that are often Misused

Do not be satisfied with a single adverb, like *very*, to be substituted for the inappropriate ones given in the pupils' book. Get from them if possible—if not, supply them yourself—several adverbs that might be used, such as *much*, *really*, *extremely*, *somewhat*, *painfully*.

Keep lists of adverbs on the board for reference. Add to them whenever possible. See that these lists contain especially adverbs suitable to be substituted for adverbs incorrectly used. Call attention to these lists whenever necessary. Call especial attention to them just before pupils begin to write something in which they will be likely to use incorrect forms.

## CHAPTER SIXTEEN

### PICTURE STORIES

#### I (209). **Making Stories from a Picture**

THIS is entirely an oral exercise. Work out with the children complete stories based on the suggestions given in their book. Under the guidance of your questions, with occasional suggestion of ideas, the children will furnish the content of these stories.

Remember that the story, as a finished product, is not the primary object of such exercises as these; their chief object is the stimulation, the loosing of the children's imaginations. These exercises teach to think — in a wholly different way, to be sure, but just as truly as does the solution of arithmetical problems.

In working out stories based on suggestions 1, 2, 3, 4, and 6, your questions in each case might take form somewhat as follows, though the answers, of course, would be quite different:

Who hired the animal charmer to get the animals? What did his employer say to him? Where did the animal charmer go? Did he meet all the animals at once or one at a time? What did they do when they heard his strange music? Where did he lead them? What happened to them?



The first story might begin somewhat as follows:

The people in a little village near a great jungle in India were in deep distress. A great man-eating tiger had been prowling around the village for many nights. Several people had disappeared, and the villagers felt sure the tiger had carried them off. Traps were set for the savage creature and the most skillful hunters in the village sought him far and near, but the wily beast always managed to escape.

At last the chief men of the village said, "We will give two thousand rupees to the man who brings the tiger's skin to us."

(Who heard of the offer? What did he say? What did he do? Finish the story.)

In working out a story from suggestion 5, your questions might take this form:

What was the man doing in the jungle? How did he happen to lose his way? What animal did he meet first? How did the animal act? When the man blew his flute, what other animals gathered?

Now the man was in the greatest danger, surrounded by so many savage animals. How did he get away from them?

A few suggestions for the seventh story:

Where did the man get the animals in the first place? Why is he training them? Perhaps to lead them from place to place performing for the money people will give him? Perhaps he is training them for one of the animal gardens so commonly kept by Indian princes?

### Supplementary

Tell the story as the moon, or one of the animals, or the animal charmer himself might have told it.

II (212). **More Picture Stories**

The folklore of the Indians of the southwestern part of the United States and Mexico abounds with stories of the coyote. He is to these tales what "Br'er Rabbit" is to the southern stories. Coyote is represented as the most cunning of all the animals, and the wisest. One story tells how Coyote made the world. So the coyote and the Indian boy together give opportunity for a variety of original and interesting stories.

Suggestions and outlines for stories are given in the pupils' book. Help the children first to tell orally each of the suggested stories. In addition, have them tell as many original tales as possible. Have some of them modeled after the "Br'er Rabbit" stories, if these are familiar to the pupils. A good book of Coyote stories is *In the Reign of Coyote*, by Katherine Chandler.

Following are some titles suggested by the picture; place them on the board and have the pupils add to them:

**How Coyote Brought Fire.**

(Did the rising sun help?)

**How Coyote Taught the Indian to Hunt.**

(To stalk deer? To imitate the calls of animals? To make snares?)

**The Coyote's Warning.**

(Of approach of enemy, other Indians, wild animals, a deadly snake?)

**The Race between Coyote and Bird.**

(Who acts as judge? The object of the race — to settle a dispute between them, to bring something to their friend the Indian boy?)

**III (214). Still More Picture Stories**

Guided by the questions in his book, let each child think out a story for himself. Have as many stories as possible told to the class. Give encouraging criticism, particularly respecting clearness of statement, choice of words, conciseness, point, and interest.

**IV (216). Writing a Picture Story**

This exercise may well be extended to the writing of several stories by some children; a single story—representing the pupil's best—corrected, improved, and rewritten, if necessary, should be considered the minimum requirement.

## CHAPTER SEVENTEEN

### ABOUT PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS: WHAT THEY ARE AND HOW TO USE THEM

#### I (217). Prepositions

FOR the sake of making the significance of the preposition concrete and impressive, dictate to the pupils commands which they carry out, such as the following :

- Place your pencil *on* your book.
- Place your pencil *in* your book.
- Place your pencil *under* your book.
- Place your pencil *beside* your book.
- Place your pencil *between* your books.
- Place your pencil *across* your books.
- Take your pencil *off* your books.
- Take your pencil *from* your books.
- Hold your pencil *over* your books.
- Draw your pencil *through* your book.
- Move your pencil *toward* your book.
- Put your pencil *before* your book.
- Put your pencil *behind* your book.
- Push your pencil *against* your book.
- Drop your pencil *upon* your book.

In the exercise of changing the sentences of *A Disaster* by substituting other prepositions for those used, try to get as large a variety of prepositions as

possible, so as to effect the largest possible changes in the meaning of the sentences. This will bring out impressively the significance of prepositions and the importance of choosing them carefully.

### Supplementary

Pupils may be required to write out any of the oral exercises of this section, or better, to write similar exercises.

## II (220). Studying Prepositions

As in previous exercises on other of the parts of speech, so here, the purpose is not exhaustive grammatical study, but an appreciation of the function of prepositions in the interest of their effective use in speech and writing. If it seems desirable to extend these exercises, the following supplementary work is suggested:

### Supplementary

1. Pupils may be practiced not only in stating the relation that prepositions show, but in giving the reason why certain words are prepositions. For example, in the selection, *Prince Charming and the Princesses*, pupils may be required to explain each preposition as follows:

*In* is a preposition because it shows the relation between the noun *room* and the verb *lay*.

*Over* is a preposition because it shows the relation between the noun *princess* and the verb *hovered*.

2. Pupils may write out the exercise showing the prepositions and the words between which each shows the relation as follows :

|           |       |          |
|-----------|-------|----------|
| lay       | in    | room     |
| hovered   | over  | princess |
| reclined  | on    | couch    |
| rested    | on    | hand     |
| hand      | of    | one      |
| dreamed   | by    | fire     |
| fluttered | over  | princess |
| slept     | under | blanket  |
| blanket   | of    | roses    |

3. The last exercise of the selection, filling blanks with prepositions, may be written.

### III (221). Some Prepositions that are often Misused

To make the distinction between *in* and *into* more impressive, give such directions as the following, which chosen pupils carry out :

Run *into* the aisle.  
 Run *in* the aisle.  
 Take the book *in* the closet.  
 Take the book *into* the closet.

Remarks already made (p. 123) concerning the establishment of habits of using correctly certain troublesome verbs apply equally to the correct usage of troublesome prepositions.

## IV (224). Using Prepositions

Before allowing the pupils to write the description, have them give orally as many phrases as they can on each subject. If it seems best, a list of these phrases on each subject may be written on the board and the children allowed to use them instead of making lists for themselves. In making the phrases, encourage the children to use picturesque adjectives whenever appropriate, to describe the nouns.

## V (225). Conjunctions

This is an oral exercise, to be worked out with the children.

The overuse of *and* is a fault that has to be corrected in most pupils. An important step in its correction is to get pupils to appreciate just the function that *and* serves; then they will be able to feel themselves the abuse of the word when it serves no function.

## Supplementary

1. Write the following list of most frequently used conjunctions on the board:

|     |     |      |         |
|-----|-----|------|---------|
| and | if  | or   | that    |
| so  | yet | nor  | because |
| but | for | than |         |

Give pupils short sentences in which these conjunctions are used and let them tell what the conjunctions join.

Let pupils give sentences themselves, using these conjunctions; then let them tell what the conjunctions join.

2. Let pupils write sentences using all the conjunctions in the above list.

3. Let pupils find as many conjunctions as they can in given selections and tell what each conjunction joins. For this purpose, selections in the pupils' book on pages 1, 6, 22, 84, and 90 may be used.

Do not confuse the children by spending time with conjunctions of which the *joining* function is difficult for them to understand.

#### VI (227). Combining Sentences

In order that this exercise may be of value, the pupils must carry it out thoughtfully, appreciatively. So carried out, it will mark a distinct advance in their ability to express themselves concisely. Insist upon more than one way of combining the groups of sentences; let every group be combined into as many different sentences as possible. This will do much to impress upon the children the flexibility of language, the wide possibilities of shaping it to fit varying conditions.

The first group of sentences may be combined into at least a half dozen slightly different single sentences, as follows :

1. Once there was a beautiful princess who lived in a far-away country.



2. A beautiful princess once lived in a far-away country.
3. Once a beautiful princess lived in a far-away country.
4. Once, in a far-away country, there lived a beautiful princess.
5. In a far-away country, there once lived a beautiful princess.
6. Once there lived, in a far-away country, a beautiful princess.

After several sentences have been given, ask questions like these:

Which sentence do you like best? Why? Which makes the meaning clearest? Which is the most beautiful expression—which sounds best?

Note also the differences in emphasis of the different ideas, due to change in position in the sentence. For instance, the place, *in a far-away country*, is made more prominent in 5 than in 4 and 6. The time, *once*, is less prominent in 2 than in most of the other sentences.

#### VII (229). Combining Sentences in a Story

After rewriting, the story should read somewhat as follows:

##### THE FOX AND THE GRAPES

One day a hungry fox was walking through a wood looking for something to eat. He saw a bunch of grapes growing on a high vine.

He tried to reach the grapes but could not. Again he tried, and again, but still failed.

At last, disappointed and angry, he turned away. "I do not want those grapes," he said. "They are sour."

Try to have the children appreciate the need of rewriting the original story. In that, too many

sentences and too many words were used. Let the children compare the number of sentences and of words in the original with the number in the rewritten story. The many short sentences of the original story do not read smoothly; they break up one's thought instead of carrying it along easily. They paint the mental picture of the fox and the grapes with many jerky thrusts of the brush, instead of drawing it with a few sure and sweeping strokes.

### VIII (229). Written Reproduction

This exercise will test the children's ability to apply the teachings of the last two lessons. Following is the story to be reproduced:

#### THE BOY WHO RECOMMENDED HIMSELF

A gentleman advertised for a boy to assist him in his office, and nearly fifty applicants presented themselves to him. Out of the whole number, he selected one, and dismissed the rest.

"I should like to know," said a friend, "on what ground you selected that boy, who had not a single recommendation."

"You are mistaken," said the gentleman, "he had a great many. He wiped his feet when he came in, and closed the door after him, showing that he was careful.

"He gave his seat instantly to that lame old man, showing that he was kind and thoughtful.

"He took off his cap when he came in, and answered my questions promptly, showing that he was polite and gentlemanly.

"He picked up the book, which I had purposely laid on the floor, and replaced it upon the table, showing that he was orderly. All the rest stepped over it. He waited quietly for his turn, instead of pushing and crowding.

"When I talked to him, I noticed his clothing was tidy, his hair neatly brushed, and his finger nails clean. Do you not call these things letters of recommendation? I do."

Read the above story to the children once. Repeated reading encourages the pupils to try to memorize and reproduce words, instead of fixing the essential ideas and reproducing them in their own words.

It may be well to devote a period to the oral reproduction of the story before having it written. If this is done, have different pupils reproduce the story orally, paragraph by paragraph, preserving the conversational form. Require the pupil reproducing to think before speaking, to determine in his own mind just what he wants to tell and just how he will tell it in order to make his meaning clear and to please the ear of the listener. Work for clean-cut statements, for the elimination of superfluous words.

After the written reproduction, a period should be devoted to the criticism and correction of papers. In this, particular attention should be paid to the sentences, to see that thoughts are combined effectively; also to the often overused words, *and* and *then*.

#### IX (229). Interjections

##### X (231). Expressing Feelings through the Use of Interjections

These are oral exercises to be studied with the pupils. For a statement of the purpose of this grammatical study, see pages 107-108.

### XI (233). Review of Parts of Speech

This exercise tests the pupil's ability to name the part of speech to which any word used in a simple sentence belongs. Telling why a given word belongs to a particular part of speech, as the pupil is required to do, reviews the definition of that part of speech.

Have each of the given sentences studied word by word, following the plan illustrated in the pupils' book.

Examine the pupils' work as they classify the words according to the parts of speech by writing them in columns. If a pupil has written a word in a wrong column,—for example, *softly* in the adjective column,—help him to appreciate and to correct his mistake by asking him such questions as these: Does *softly* describe the snow, or does it tell how the snow falls? If it describes the noun, *snow*, it is an adjective; but if it modifies the verb, *falls*, to what part of speech does it belong?

### XII (234). Studying a Poet's Choice of Words

All lessons on the parts of speech have had for their purpose the intelligent enlargement and enrichment of the pupils' vocabulary, and the cultivation of an appreciation of the clearness, strength, and beauty that may be added to language through the careful selection of words. The real value of the

discriminating use of words is perhaps most clearly shown in poetry. Hence the careful study of Wordsworth's poem at this point.

Study the poem with the pupils as directed in their book. By thorough questioning, make sure that they really understand the meaning of every word, phrase, and sentence. There is certainly some child in the class who fails to understand, or who misunderstands, what you feel sure every one knows.

Read the poem to the pupils, carrying out the directions for reading that are given to the pupils in the next lesson (XIII). Do not leave the poem with a single reading; read it several times, so that the pupils may become familiar with the rhythm and somewhat familiar with the words.

### **XIII (238). Reading "I Wandered Lonely as a Cloud"**

Preparation for reading this poem may be made in a study period in school, but better at home, when children may carry out freely the suggestion to read the poem aloud.

Let no child read the poem aloud to the class who does not reveal through his rendering that he is really in sympathy with it. Repeated renderings of the poem by those who catch the spirit of it will do much to bring all into a sympathetic attitude toward it.

**XIV (239). Memorizing the Poem**

Instead of trying to hear every member of the class recite the poem at one time, instead even of giving a whole period to its recitation, it will be better to take five minutes a day for this purpose, until every pupil has recited it. This will keep the poem in review for several days. Thereafter it should be kept fresh by occasional repetitions.

**Supplementary**

Two other poems that contain beautiful word pictures are Bret Harte's *Dickens in Camp* and Bryant's *To a Waterfowl*. These poems may be read to the children, and, if time permits, studied as Wordsworth's poem was studied and memorized.

**XV (239). Reciting the Poem**

**XVI (239). Writing the Poem from Memory**

For criticism and improvement, follow directions and suggestions already given under similar exercises.

## CHAPTER EIGHTEEN

### ABOUT FABLES AND PROVERBS

IN carrying out the work of this chapter, be guided by the detailed suggestions and directions for studying and making fables, as already given in Chapter Six.

The exercises in this chapter are by no means repetitions of previous exercises on fables. Each of these exercises marks a distinct advance over any preceding ones; they call for the application of the recent studies of the parts of speech and sentence structure.

While giving due attention to form and correctness of expression, encourage originality of thought. Making books of fables, individual and class, will add stimulus to the work.

On account of their brevity, point, and interest, fables lend themselves admirably to early language study, serving both as types to be imitated and as a form of simple literature that children can produce with success. Hence the prominence given them in these studies.

#### I (240). Studying a Fable

Go over the fable with the children sentence by sentence, carrying out the suggestions for its study

as given in the pupils' book. Do not accept with approval the children's original sentences simply because they are original. The aim is not variety of expression for its own sake, but rather the most effective expression of a thought. Children are required to express the same thought in several ways that they may choose the best expression.

### Supplementary

Have the fable reproduced in writing. As the children write, have before them on the board topic sentences that have been worked out in the oral study.

### II (242). Telling Original Fables

Before calling upon pupils to tell their original fables, study the lesson with them and discuss at some length the fable topics given in their book for the sake of bringing out their possibilities. Make sure that they appreciate the marked contrast of the principal characteristics of the two persons or animals that constitute the actors in each fable.

*The giant*: enormous size and great strength.

*The dwarf*: diminutive size and weakness.

*The king*: rich, powerful, honored.

*The beggar*: poor, weak, despised.

*The eagle*: keen of vision, lofty of flight, the king of birds.

*The bat*: blind and blundering in flight, despised of birds and beasts.

(So by day, not so by night. What use might be made of the bat's superiority at night — his ability to see and fly?)



*The deer* : fleetest of animals.

*The snail* : slowest of animals.

("Fleet as a deer." "Slow as a snail.")

*Wise man* : one celebrated for great knowledge.

*Simpleton* : almost a fool.

In discussing the characteristics of the various pairs of actors in a possible fable, bring out this point, that each one must help the other through such powers or peculiarities as he possesses but the other lacks. For example, the giant may rescue the dwarf, pick him up and carry him to safety, by the use of his great strength; while the smallness of the dwarf may enable him to help the giant by going where the giant could not go on account of his size. All the possibilities of the fable lie in the contrasting peculiarities of the two actors. A full period may be profitably spent in studying the fable-possibilities of the suggested subjects. As a result, even the least imaginative child will be prepared to tell one good fable, if not several.

When the fables are told, strive for brevity, clearness, and conciseness of every statement, logical combination of thought, and the omission of all unnecessary words.

### III (244). Writing Original Fables

As pupils write, pass from desk to desk, helping those who have difficulty, particularly those who cannot make a beginning. For these, suggest an out-

line or the first sentence of a fable. Frequently, a start is all that a child needs.

As there is nothing distinctly new in this exercise, pupils should be able to correct their own papers. If, however, in looking over the papers, you find mistakes, simply put checks at the beginnings of the lines in which the mistakes occur. This should be enough to direct the pupils' attention to them, when they should be able to correct them.

#### IV (244). More Fables to Study

If the pupils cannot substitute the word *reflection* for *shadow*, give them the word, explaining its superior fitness. Thus they may add a new word to their vocabularies.

Have pupils express the moral of each fable in as many ways as they can.

Have pupils study the punctuation and capitalization of each of these fables, giving the reason for the use of every capital and of every mark of punctuation. This will be a good review of these forms. In this study, let pupils follow the same plan as in earlier lessons, such as II, Chapter Five.

#### V (246). Writing a Fable from Dictation

In dictating this selection, follow directions given in Chapter Two, V. This dictation will serve both as an excellent review and test of language forms, and also as preparation for the writing of original

fables. Careful correction of this exercise will tend to bring better results in the original fables that pupils will write in an exercise soon to come; in this way, it will save the time of much correcting of these original fables.

#### VI (246). Telling Original Fables

After the children have had a few minutes in which to look over the outlines and titles, ask, Who has a fable based on 1? If several have taken the same outline or topic, help them to vary the telling. Take up each outline and title in the same way.

Make a list of any additional titles that pupils may suggest for fables teaching the same moral.

#### VII (247). Writing Original Fables

So many exercises are devoted to the telling and writing of fables, because fables are short, because they present so few mechanical difficulties, because the thought is simple; thus pupils are comparatively free to devote their efforts to the formation of good sentences, applying the teachings of recent lessons.

#### VIII (248). A Story to Finish

Most of the children should be able to finish this story without assistance, working out in it the same lesson as that taught in *The Farmer and the Bird*. Help those who really need help; no one should be

allowed to fail on this exercise, or to fall short of the best of which he is capable.

In discussing, correcting, and improving the children's stories with them, pay attention not only to the form, — spelling, punctuating, and paragraphing, — but also to the ideas and their arrangement. In ideas and in the arrangement of ideas, the children's stories should be modeled on *The Farmer and the Bird*.

#### IX (248). What are Proverbs?

The fables to which reference is made are among the most common of Æsop fables. They should be familiar to every pupil; make sure that they are by having each one of them told briefly and in a way to bring out clearly its relation to the proverb with which it is associated.

Have the children give as many of Poor Richard's sayings as they can. A copy of *Poor Richard's Almanac* would interest them. Here are several of its best and most often quoted proverbs:

1. A word to the wise is enough.
2. Sloth makes all things difficult, but industry all easy.
3. He that riseth late must trot all day, and shall scarce overtake his business at night.
4. Laziness travels so slowly that Poverty soon overtakes him.
5. Drive thy business, let not that drive thee.
6. If you would be wealthy, think of saving as well as of getting.
7. What maintains one vice would bring up two children.
8. Many a mickle makes a muckle.

9. A small leak will sink a great ship.
10. Fools make feasts, and wise men eat them.
11. Buy what thou hast no need of, and ere long thou shalt sell thy necessities.
12. When the well is dry they know the worth of water.
13. Pride is as loud a beggar as Want, and a great deal more saucy.
14. It is hard for an empty sack to stand upright.
15. Dost thou love life ? Then do not squander time, for that is the stuff life is made of.

### X (250). Origin of Proverbs

Proverbs meet with universal and unquestioned acceptance because they are the pithy expression of the truths of every one's experience. There are probably few children of twelve years who have not had repeated experiences fitting them to appreciate every one of the proverbs given in this exercise. Because of this, these proverbs will prove most effective in revealing to the children themselves the significance of their experiences. Discuss the proverbs freely with the children to make sure that they have this effect. As a result of such discussion, every child will find that he has a wealth of ideas that he can express in language ; the definite requirements and the suggestive outlines of this exercise will help him to arrange and to present his ideas interestingly.

Read to the children *The Story of a Proverb*, by Sidney Lanier. Do you know Louisa M. Alcott's book, *Proverb Stories* ?

**XI (253). Application of Proverbs**

With skillful guidance and encouragement, this exercise will prove most interesting and not too difficult. It requires real thinking on the part of the children; this is its great merit, and this it is that makes it interesting. Children delight in the exercise of their powers of thought just as much as they do in the exercise of their physical powers. In both cases their pleasure depends upon the success of their efforts.

**XII (255). Making Proverb Stories**

**XIII (256). Writing Proverb Stories**

**XIV (257). Writing Proverbs from Memory**

In the conduct of these exercises follow suggestions already made for the conduct of similar exercises.

**XV (257). Writing a Letter**

The suggested conditions calling for the writing of this letter should make it easy for the children to write interestingly, with individuality. They also have an opportunity to apply tactfully a bit of proverb wisdom which, as a result of preceding exercises, must be prominent in their thoughts.

Before the children write, discuss with them the circumstances under which they are writing, and try to get them to put themselves in the place of

John Smith, so that they may appreciate his feeling and the effect that anything they may think to write may have upon him. The children should be made to realize that they are writing this letter wholly for John Smith's sake, not in their own interest. Hence, they must strive to write a letter that will have a good effect on John, — that will give him, possibly, definite suggestions, but certainly courage for future contests.

When the letters are read, for criticism, correction, and improvement, let this question be asked concerning every letter: What effect will it be likely to have on the one who receives it?

## CHAPTER NINETEEN

### ABOUT CLASSIC, MODERN, AND ORIGINAL MYTHS AND FAIRY TALES, TRUE STORIES, AND QUOTATIONS

#### I (259). **Myths: Their Origin**

THIS lesson is intended simply as an introduction to the subject—to give the children information necessary to the understanding of the source and nature of myths and to quicken their interest. Read the lesson with the children; discuss it and supplement it. Let the children tell all the myths they know that are suggested in their book. They must have read some of them in their readers.

It will be a great help to have at hand the three books of myths suggested in the pupils' book. Interest the children in these books, by reading from them and by letting children read from them, so that many of them will read them at home. This will give them command of a rich fund of literary material—material that has been freely and repeatedly used by great writers.

When possible, show the children pictures of gods and goddesses.

Not only in this section, but throughout this



chapter, note the many comparatively unusual words that are probably new to the children. Make sure that they understand them, and incorporate at least the most serviceable of them into their vocabularies.

## II (262). Study of a Myth

In changing parts of the narrative to direct quotations, as required in their book, help the children to make clean-cut, emphatic statements suited to the circumstances. Statements somewhat like the following should be worked out. One or two of these might be put on the board as types for the children's guidance.

(a) They said, "What wonderful work! Surely Minerva herself must have taught you!"

(b) "Minerva teach me!" Arachne exclaimed. "My work is much finer than Minerva's. If you doubt it, I am willing to challenge her to a trial of skill."

(c) "Be not vain," said the goddess, kindly. "It is enough that you are the finest spinner among mortals. Rest satisfied with that, and tempt not the anger of the gods."

(d) "Keep your advice, old woman," answered Arachne. "I fear not the gods. It is the goddess who fears to accept my challenge."

(e) "The goddess fears not to accept your challenge," cried Minerva, angrily, dropping her disguise. "She is here to show you the folly of your boasting. Let us begin."

(f) "Boastful maiden," said Minerva, pityingly, "you shall not die. But that you and your descendants to all future times may remember and show to the world the folly of boasting, you shall hang throughout the ages in a web of your spinning."

III (264). **Another Use of the Comma**

This is an oral exercise, to be studied with the children.

**Supplementary.**

Have the sentences given to teach the new use of the comma written from dictation.

IV (266). **Rewriting a Myth**

In criticising pupils' work, pay especial attention to the fitness of the language used in their direct quotations, as well as to the punctuation.

V (266). **Modern Myths**

Read and discuss these modern myths with the children. Read to them also several of Ernest Thompson Seton's Wood Myths. These are brief and will serve as excellent types for the children to imitate.

VI (269). **Making Original Tree Myths**

Read and discuss *The Mountain Ash* with the children. Read to them other tree myths in order to arouse their interest in the spiritual and literary interpretation of nature and to store their minds with a rich fund of nature stories that may serve them both for material and models. Here are some of the more familiar tree myths:

|                     |             |
|---------------------|-------------|
| <i>Daphne :</i>     | The Laurel  |
| <i>Cyparissus :</i> | The Cypress |
| <i>Attis :</i>      | The Pine    |
| <i>Baucis :</i>     | The Linden  |
| <i>and</i>          | and         |
| <i>Philemon :</i>   | The Oak     |

### VII (271). Subjects for Original Tree Myths

The last exercises should have prepared the children for this exercise in making original myths. They will need to be guided by questions and helped with suggestions. The exercise is entirely oral.

### VIII (271). Making More Myths

#### IX (272). Subjects for Original Flower Myths

#### X (273). Subjects for Original Bird Myths

#### XI (273). Subjects for Original Beast Myths

### XII (274). Writing an Original Myth

There is sufficient material in the above lessons to occupy an indefinite number of language periods, both oral and written. The first four of the exercises are oral, but they need not be taken in order and completed before the last exercise, a written one, is given. The oral discussion of any type of myths, and the making of original oral myths of that type, should precede the writing of such original myths; but the written myth would better follow immediately the oral.

Take sufficient time for the oral work; the better this is done, the easier and more profitable will be the written work. If a pupil can tell a myth well, he will have little difficulty in writing it. Correct the oral work as carefully as you would the written. Strive for clear sentences, arranged in logical order, advancing the story straight forward, and ceasing when the story is complete.

That the children may not lack abundance of myth material and the guidance of type forms, tell or read to them some of the best myths, such as the following:

Flower myths: Hyacinthus, Narcissus, Anemone.

Bird myths: Nysus—origin of the lark and the hawk: Halcyone—origin of the king-fisher; Pierides—origin of the magpie; Whittier's poem, *How the Robin Came*.

Modern beast myths: *The Elephant's Child*, and *How the Whale got his Small Throat*, by Kipling; *The First Chestnut Burs*, and *The Origin of the Shad*, by Ernest Thompson Seton.

Encourage pupils to make books of modern, original myths—class books or individual books. This purpose will give great stimulus to their writing, will help more in the mastery of correct forms than endless perfunctory corrections of mistakes.

### XIII (274). How Great Writers Refer to Myths

Take plenty of time to read and study each of these poetic bits with the children. With the

exception of the first, which is given chiefly to attract the children's attention and to amuse, every selection is worthy of memorizing. Read, discuss, and reread each one until the beauty of the poetry and the pictured allusion are felt and seen by the children.

#### XIV (278). Memorizing a Quotation

A mechanical, perfunctory recitation of the best selection, whether of poetry or of prose, is valueless, if not worse. Work for appreciative, sympathetic memory and recitation of these choice bits; in the souls of those who love them they have power to transmute the commonplace into the enchantingly beautiful.

#### XV (278). The Truth of Fairy Tales

#### XVI (281). The Meaning in Fairy Tales

#### XVII (287). Memorizing and Writing a Quotation

Study and discuss these lessons sympathetically with the children. Have each child try to explain his preference for the one selection that he chooses to learn; this will bring out the merits of the selection as well as reveal the nature of the child.

#### XVIII (287). Finishing a Story

Let the children talk freely over possible endings for the story. Encourage impartially all prefer-

ences, whether for a myth, a fairy tale, or a true story. Here are a few suggestions for each type of story.

If the goddess Diana came to his assistance, what might she do for him? Show him some great treasure out of pity for his poverty and sorrow? Or turn him into a thorn-bush, a nettle, or a growling bear—something typical of his disagreeable disposition, of his sneaking from responsibility? Whatever the goddess did, it would certainly be in the nature simply of a reward or of a punishment. A fairy, or a real person, might try to reform.

If a fairy appeared and offered Hans one wish, for what might he wish?

If a real person came to his aid, who might that person be? How might he help?

Possibly aid came to Hans through a dream that restored him to reason and a sense of duty.

The purpose of this oral lesson is to arouse the children's thought through the suggestion of many ideas.

#### XIX (289). Writing an Original Ending to a Story

The last lesson will have prepared the children for this exercise. Be sure that the children understand that they must be consistent; if they choose to make a true story, they must not bring in a goddess or a fairy.

## CHAPTER TWENTY

### PICTURE STORIES

#### I (290). **Making Stories from a Picture**

THESE are sufficient suggestions in the pupils' book to bring forth a considerable number of very different original stories. Study the picture and these suggestions with the children, encouraging free discussion. To insure the development of the undoubted meaning of the picture, it will be best for the children to work along the line of some of the suggestions given, rather than to strike out on radically different lines. Help them to carry out these suggestions by such explanations as they may need.

Whatever story is evolved must obviously be based on two fundamental facts: first, the object of the knight, which is to reach the castle; and second, the need of help in doing this. The details of any story will consist chiefly of the explanations of the knight's desire to reach the castle, and of the character of the help that enables him to realize his desire. In the variety of possible details resides the possibility of widely different stories. Here are a few of the many details that children will undoubtedly suggest:

Possible explanations of the knight's desire to reach the castle : The castle contains a rich treasure, such as an unfailing purse, a book containing all knowledge and wisdom, a cure for all ills and unhappiness, or an all-conquering sword ; or the castle imprisons a beautiful maiden, or it shelters a fierce dragon to be overcome, or a band of brave knights who must be released from a spell under which they have been placed ; or the possession of the castle itself may make one king of the land.

Possible aid that the knight had in reaching the castle : Thor's hammer or Jove's thunderbolts to destroy the giant ; a magic sword under whose blows the giant was partially turned to stone so that he could not leave his place ; Minerva's helmet to give the knight wisdom ; the shield of Mars to protect him ; a magic horse to carry him over all obstacles ; a brave and loving heart to meet and overcome all dangers.

Do not use the term with the children, but keep clearly in your own mind that every story appropriate to this picture must be an allegory, in which the castle represents the goal of the knight's striving, the explanation of the effort to reach it discloses his ambition, and the aid that he receives represents the powers of bravery, prudence, wisdom, and kindness within him, or the forces of nature whose services he enlists from without.

## II (294). Telling Stories from a Picture

Before calling upon children to tell the original stories that the last exercise helped them to think out, read to them and with them Saxe's poem, *The Will and the Way*. Appropriately rendered, this poem will inspire the children with the spirit of the



knight, will help them to make good stories, expressed in inspiring language.

### Supplementary

1. Let the children write as many appropriate titles as the picture suggests.
2. Let them tell the story as the knight would tell it.
3. Let them memorize the poem, *The Will and the Way*.

### III (294). More Picture Stories

When the children have written the part of the story outlined for them—the middle of it—read the completed story from beginning to end. Let the children judge whether the part supplied by any child fits, whether it is consistent in spirit and in idea with the beginning and the ending, making a harmonious story throughout; this will be the chief test of the pupil's work, its fitness.

This story, like those suggested by the last picture, is an allegory; it represents the seeking after truth. Every one who fails because of some defect in himself makes it harder for his brother to reach the goal, while every brave, wise, or true deed helps others.

### Supplementary

Let the children write entirely original stories from the beginning, but do not encourage them to

write stories out of harmony with the allegorical character of the picture.

#### IV (298). Still More Picture Stories

Encourage the pupils to make their own stories from this picture without more assistance than is given in their book. Do not allow any to fail, however. Individual help, as needed, may be given by asking such questions as these :

How did the hole happen to be in the ice? Was it made by fishers? by boys in sport? by the one who went through?

How did the child happen to fall in? Had she been warned? Was she skating so fast that she did not see the hole in time to turn? Did she skate over a thin place in the ice? Did she know it was thin?

How did the boy rescue the girl? Did he waste time looking for a rope? What did he use? (Skate-strap? Belt?) Why did he throw himself flat on the ice? Was he able to pull the child to safety? If not, who helped? How did the helpers know of the need?

What care did the child need and get when she was pulled from the water? How was she taken to her home?

## CHAPTER TWENTY-ONE

### ABOUT EXPLANATIONS AND REASONS; WRITING FROM DIFFERENT VIEWPOINTS; LETTERS

#### I (300). **Studying an Explanation**

HAVE a copy of the diagram for Tit-tat-toe on the board. After the children have read the selection in their books, have several go to the board, one after another, and tell just how the game is played. Encourage them to illustrate by pointing to the different places at which the grains of corn may be placed, and indicating how the grains may be moved along the lines from point to point.

To test pupils' understanding and their ability to explain clearly, ask such questions as these:

Can you move from 1 to 9 at a single move? Why can you not move from 2 to 6 at a single move? What choice of points do you have in moving from 7? From what point can you move to any one of eight different points? What is the smallest number of moves required to go from 6 to 7?

The purpose of this exercise is to make clear to the children the essentials of a good explanation, and what it means to read an explanation. A good explanation of something to be done, for example, gives complete directions, in orderly arrangement,

and so clear that one who reads can carry them out without doubt or unnecessary difficulty; the reading of such an explanation consists in seeing every step just as it is explained so clearly that the reader can carry out the directions confidently. If the children get from this exercise an appreciation of what a good explanation really is, they will be able to write such explanations for the next exercise.

## II (302). Writing Explanations

## III (303). Testing Explanations

Have as many of the explanations as possible read to the class. Let the pupils decide whether they could play the game from the directions given. If the answer is *yes*, call it a good explanation. If the answer is *no*, call it a poor explanation.

## Supplementary

Have the children tell or write exactly how to reach a certain place (which you will name) from the schoolhouse. If they wish, let them make diagrams of the streets or roads and refer freely to their diagrams.

## IV (303). Two Views of the Same Thing

Before allowing the children to write, have them express orally, in good sentences, the rooks' criticisms. The first and second are given in the pupils' book. The others might be as follows:

3. It is unhealthful to use old furniture a second year.
4. The dust from the rugs fills the air and makes it unfit to breathe.
5. The smoke from the chimneys soils the clean nests.
6. People should be shot because they do not know what cleanliness means.

### Supplementary

Let pupils tell or write what the women might say in answer to the rooks' criticisms.

#### V (305). Different Points of View

#### VI (305). Answering Criticisms

These exercises are of the same type as the last, but deal with different details. After the experience of the last exercise, most of the children should be able to do these without help. Make helpful suggestions to those who need help.

In discussing and criticising pupils' papers, of course attention should be directed chiefly toward the character of the criticisms and the answers to criticisms; are they justified from the standpoint of those — birds or men — who make them?

These exercises, which require the children to look at the same thing from different standpoints, have a broader significance than mere training in the use of language; the ability to view things of immediate personal concern from different standpoints is one of the distinguishing characteristics of broadmindedness.

## VII (306). Writing a Story

The preceding lessons have provided the children with abundant material for this exercise. This will test their ability to put this material into effective story form, imitating, in a general way, the fable *Spring Cleaning*.

## VIII (306). Writing a Letter Giving an Argument

The object of the last four lessons has been to teach the pupils to look at things from different viewpoints, and to give reasons for maintaining different points of view regarding the same matter. The writing of the letter required in this exercise will test, in a way, the effectiveness of the preceding lessons; it will also serve to keep in review the teachings of previous lessons on letter writing.

Before the children write, take ample time to discuss with them fully and freely both the advantages and the disadvantages of the horse and the automobile. Have no fear that this will help them too much, relieve them of the necessity of thinking; it will have just the opposite effect, it will stimulate their thought.

## IX (306). How to Do Things

This exercise is designed to train pupils to give a clear, adequate, but brief explanation of a simple process with which they are familiar. See that their

productions are characterized by these qualities,—clearness, adequacy, and brevity.

#### X (307). **Giving Reasons**

Most children like to argue on matters on which they have definite opinions. This exercise gives them an opportunity to indulge this propensity. Teach them to measure the strength of arguments— their own and those of others—by their relevancy, clearness, and force. An argument that possesses these three characteristics must necessarily be well stated and brief.

#### XI (308). **Newspaper Headings**

In preparation for this exercise, you should read to the children chosen items from newspapers on subjects similar to those given in the pupils' book. It will be necessary to select these items with careful regard to the subject-matter, which must not be objectionable, and to the style, which should be worthy of imitation.

#### XII (309). **One-minute Stories**

Supplementary to this oral exercise in story-telling, the pupils might be allowed to write at least one story each.

## CHAPTER TWENTY-TWO

### MATERIAL FOR SUPPLEMENTARY WORK AND REVIEWS

THE material in this chapter is especially adapted to supplement the principal types of work throughout the book, as well as to test pupils' power to apply what they have learned.

#### **I (310). Stories for Study, Dictation, and Reproduction**

Each of the eight stories given may be used for any or all of the following eight purposes :

1. For study and drill of mechanical forms, calling for reasons for uses of marks of punctuation and capitals.
2. For studied dictation.
3. For unstudied dictation.
4. As types for other and original stories of the same kind.
5. For enlargement, either (*a*) by adding descriptions, or (*b*) by substituting direct quotations for general statements.
6. For oral telling.
7. For written reproduction.
8. For training in recognizing, naming, and explaining the parts of speech.

#### **II (312). Stories to Finish**

The exercises with these unfinished stories may be as follows :



1. The endings may be worked out orally.
2. The endings may be written.
3. The parts given in the book may be copied and the endings written, making complete stories.
4. The parts given in the book may be reproduced in writing from memory, and the endings supplied, making complete stories.

### III (314). Subjects for Other Stories

These subjects will serve equally well for oral or written work. The stories told may be imaginative, but better real, based on the experience of the teller or of others whom he knows.

### IV (314). Titles for Myths

These titles are designed for use in supplementing and testing the work of Chapter Nineteen.

### V (315). Letters

The typical letters given, and the letters that the pupils have been called upon to write throughout the book, have been of the informal, friendly type, the only kind that children of twelve usually have occasion to write.

In this supplementary exercise are given a typical invitation, note of acceptance, and note of regret, also a formal business letter. These provide the forms to be observed in these different kinds of written communications. The exercises called for in connection with these forms give pupils practice in applying them in their own writing. It is an

easy matter to extend these exercises indefinitely, if found desirable.

This section is provided here mainly for use with pupils whose schooling will probably end with this book. For those who are to continue in school, it will be better to defer the study of formal notes and business letters until the next book of this series is taken up, when the children will reach or at least approach the age when such notes and letters will appear to them as matters of immediately practical moment.

#### VI (323). The Use of Capitals

#### VII (324). Uses of Punctuation Marks

#### VIII (326). The Parts of Speech

Here are presented and illustrated concise statements of the usages, rules, and definitions, concerning capitals, punctuation marks, and parts of speech, as these have been taught throughout the pupils' book.









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